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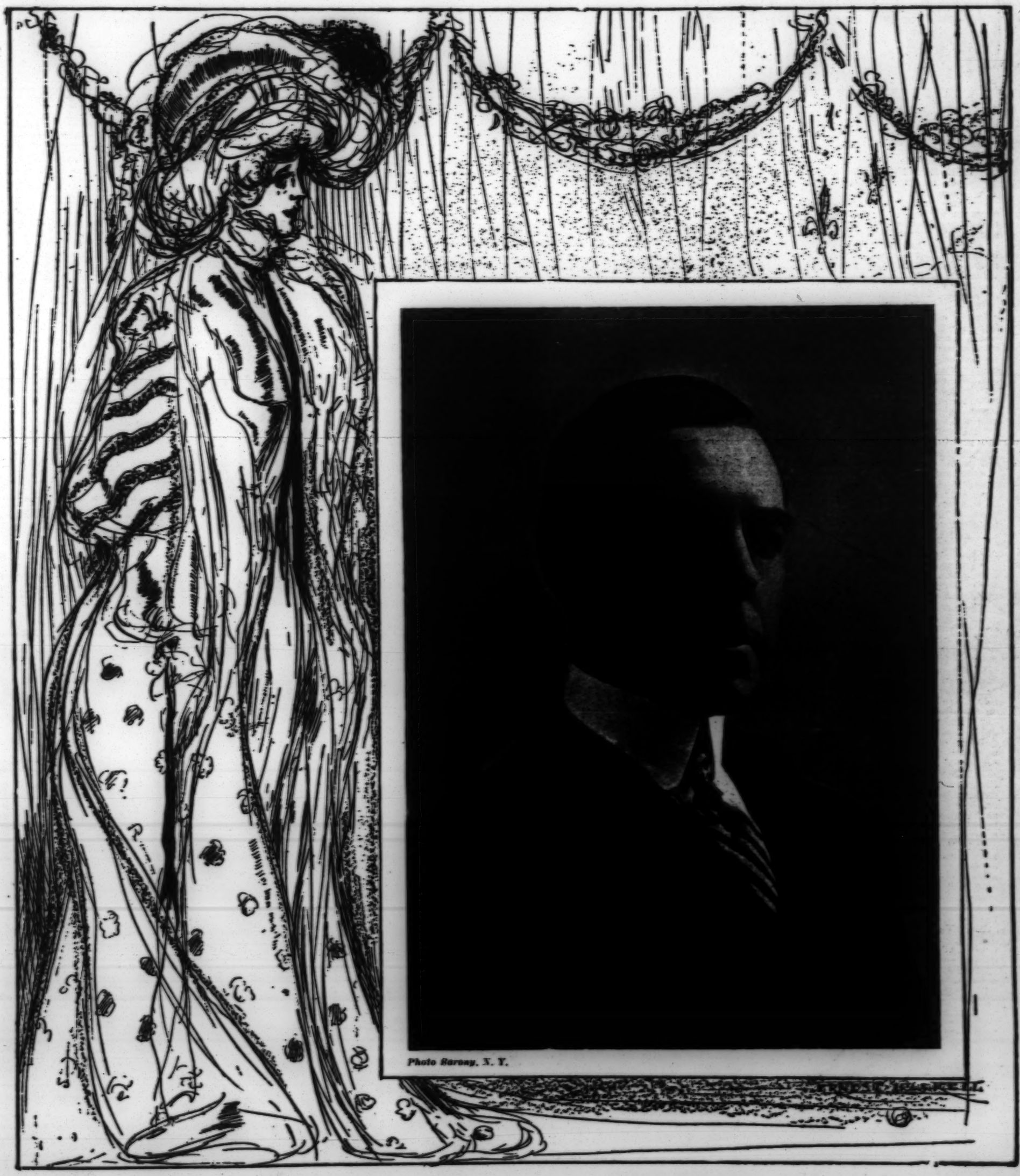

Photo Sarony, N. Y.

HENRY MILLER.

THE MATINEE GIRL

ROSE EYTINGE, who always dips her pen into the fluid of truth distilled from life, protests against the treatment received by players from managers in the offices of managers. She says the actress seeking an engagement waits in a crowded outer office in a perspiring group of other engagement seekers, often to be told in the end that the manager has gone out of town. She argues that the player's time is valuable and that some system should be devised for saving that which is the equivalent of money.

With all of this those whose heads are set squarely on their shoulders must agree. It is a most dispiriting thing to sit for one warm, moist, oozing hour after another these midsummer days, while the lordly office boys survey you critically, or the steel-eyed stenographer searches for flaws in your carefully selected and painfully paid for costume, watching a door that opens gingerly and permits the entrance and exit of playwrights, scene painters, wardrobe women, property men and backers, while the persons for whom all these are mere accessories and fillers in are growing limp and speechless with each passing moment.

I went to a manager's office one torrid afternoon in dog days. The outer room was crowded to suffocation with intelligent, well bred, well groomed men and women waiting as oxen wait in shambles, or humans at the doors of a ferry house. I approached his highness, the office boy, while the wan-eyed men and women looked on with pallid curiosity.

"I would like to see Mr. ——," I said.

"You can't see him. He ain't got nothin' for you to-day."

"I think he has," I protested. "I am from ——."

The mention of a publication wrought a miracle in the callous young creature. His frozen features softened into a smile. He threw his cigarette out the open window. He rapped resoundingly upon the door and in a moment I was squeezing my generous figure into the opening vouchsafed by the hidden hand of the concealed manager.

Business dispatched, I said: "There are thirty fine looking but tired men and women on the other side of that door."

"I know it," he said. "But what can I do?"

What could he do? The players are of necessity the most important yet the least considered elements of a production. So much goes before the selection of the cast that, as this manager said, the managerial mind desires to be swept and garnished of all other considerations before it attempts this. And, as he also frankly observed, players cannot be engaged by mail. They should be looked over and appraised. Which we cannot deny. But is it not possible to show them a little more consideration? Certainly it is within every manager's province to engage courteous office assistants. And every manager keen-eyed and clear-brained enough to select an adequate cast knows that a wild bull fresh from his native pastures is not an ideal office boy.

Ask the actress who comes home from her day's rounds in tears and anguish why she weeps and mourns. If she is analytical and discriminating she will tell you that the day's affronts come not from the manager, but from some member of the manager's office staff. Nine against one it was the office boy.

This young person needs to be curbed. He requires muzzling and soft pedaling, and all the processes that go for subduing without total extinction. He should be discharged four times a week, and when he has served in a hundred offices he may have developed a properly subdued spirit. He should be imbued with the idea that the men who come in at the outer doors are not tramps, and that he is not a bustling watch dog to ward them from his precious master. With the years and summary treatment may come a fairly distinct consciousness that he is a messenger between human beings on one side and something more than a monster breathing flame and emitting oaths on the other side of the door.

A cry has gone up for a school for supers. This wail is for a school for office boys.

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Norma Munro, who has been traveling with Mrs. Leslie Carter most of the season, ostensibly to enjoy her friend's society, has really been absorbing technique in large doses and learning some of the letters of the alphabet of the famed Belasco atmosphere. To avoid attracting attention to her studious and necessarily concentrated self, I have it that the hotel registers en route contained no such legend as "Norma Munro" to invite interviewers who know of her father's renown as a publisher to question her about pasts and futures. "Miss Frances Raymond" was the name that followed Mrs. Carter's on the registers, and as Miss Raymond, the dashing-tailored, gray-eyed young woman was known. I have it further that the theme of Miss Munro's comedy, which is promised a production next year, is a husband's forgiveness of a wife whom he believed has erred. Miss Munro, I am told, is tired of the plaudits that rain upon the new woman, and in her comedy proposes to body forth the new man. The new man, she believes, will do some of the forgiving that has been woman's special privilege adown the ages. Good! Why shouldn't he?

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That J. H. Bunny is to play Bottom in A Midsummer Night's Dream at the opening of the Astor Theatre is a welcome announcement. Mr. Bunny has gone amiably forward playing whatever came his way, and his admirers' regret that they were not bigger parts seemed greater than his. The bit of the political boss in The Embarrassment of Riches proved that he is not only an excellent comedian, but an admirable character actor. Chance has beckoned him to the portals of the Astor, and I and other appreciators of the jovial man with the rabbit name intend to sit in the front row on the first night and "root."

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What are you getting out of your vacation? Sky and grass and stream? What are they doing for you out there in the open? Making you forget shop for twenty-three hours a day, I hope, for you must confess now, cross your heart, dear people, that you are the shoppiest folk alive.

One hour a day William H. Thompson grants you for thinking of the new part or the new production, and what William H. Thompson does not know about acting none of us will greatly miss. The hour a day is quite enough for thought to be given to the subject, believe me. Your subliminal self or subconsciousness will do the rest. It will work while you sleep, while you eat fresh eggs and drink milk from a real cow, and while you pretend to play golf, while you are doing that most recreative of all things, lying on an inert back, on the brown bosom of Mother Earth, staring up at a sky uncut by graceless skyscrapers, filling your being with ozone, just happily keeping alive. Charles Klein, he of that play which punsters now are calling irreverently The Lemon and the House and The Lion and the Rat, assures me that that little known but wonderful faculty of ours, that involuntary brain, so to speak, does most of the work of his plays. He thinks out the theme and goes about his other business, collecting royalties on The Music Master chiefly, and from the unlocated somewhere, or out of the seemingly invisible nowhere, other ideas fly to it as filings fly to the lodestone. They accumulate as the coral reef piles its barriers. And after a while, when there are enough of these ideas born of the invisible fecundity, he gives them form and shape. And the result is a record breaking play. No one believes more thoroughly in the good old-fashioned gospel of hard work than I, but during the Summer I should like to think of my player friends working after this fashion.

For the rest I wish they would bring back from the mountain or shore or the farm on the levels the calm and healing of the country, the clear vision, the philosophical balance, the exquisite poise, the long perspective, that will lend so admirable a balance to their work next year. Player folk have been criticised because they live too much among their fellows of the footlights. It is true that they would be better players for knowing more doctors, more lawyers, more cowboys and plowboys. They have been chided for the continuously recurring "I" in their conversation. To be interpretative one must be introspective, but self-study should not be carried to the boundary of morbidness. Every person is interesting if you study him by the light of a tender humanity. Bring back from your Summer rest at least one fadeless picture of a human soul, whether its wrappings be those of a yokel or the president of a national bank. Stripped of those wrappings you will find that souls are strangely alike.

And from the country I hope you will bring back the consciousness that despite the saw it is well for man to be sometimes alone. He who chafes under the solitary hour has a bad conscience or an empty mind.

Some solitude we need for reflection. Some society for action, the fruit of that reflection. For dreams are ever the forerunner of deeds. The life of finest balance is that which swings away from the eccentricity begot of too much solitude, and from the diffuseness which is born of being too much in society. Solitude is the gathering force, society the scattering, and either is evil or good according as you have too much or enough of it. The normally successful life is that which swings pendulum like with feverless regularity between the two.

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The Milwaukee Press Club preserves the names of its distinguished visitors in unique fashion. It requires them to scratch their names on the wall and varnishes the autographs for preservation. Kipling's, Stevenson's, Mark Twain's and other refulgent names appear thus embalmed. Since his visit to Milwaukee to superintend the rehearsal of his new play, Clothes, Channing Pollock's name appears in the brilliant company. But he admits it was not by his renown as a playwright he won the mural honor.

"I may be a bum playwright," he said, "but I sang myself into favor with the boys. My voice is not precisely musical. It has been likened to a crow's, and harsher critics have recognized in it a resemblance to a buzz saw. My musical talent is in the matter of selection. The fellows out there hadn't heard Vesta Victoria's 'Waiting at the Church.' I sang it for them, and the way that song floated me into popularity was the most remarkable phenomenon in my limited career. I was kept cabbing it around town until 4 in the morning, singing the ditty for all the clubs. The song saved me a week's cafe bill at my hotel. And when I had hoarsely sung the last verse for the nine hundred and fiftieth time a chap bethought himself of another honor. 'Let's put his name on the wall,' he suggested, and I was solemnly conducted to the Press Club and scratched my name on the consecrated wall, singing for accompaniment, 'I can't marry you to-day, my wife won't let me.'"

THE MATINEE GIRL.

DRESSING THEIR PARTS.

Rose Eytinge Tells How They Did It in the Wallack Days.

I am often asked by the young men and women who come to me to study stage work, "What are the differing features of the stage and stage work to-day from those same features and work fifty years ago?" "As far as I can see or judge," I answer, "none."

The qualities to be most assiduously cultivated to-day and which are most essential to success are precisely the same qualities that are necessary for achievement in any other career, whether that career be artistic or mercantile. I take these qualities to be energy, industry, pluck and persistency. When the aspirant for dramatic honors, in addition to these qualities, is blessed with an artistic temperament he is well equipped, for the artistic temperament is the keystone of the arch of the entrance to the Temple of Fame. The only essential and appreciable difference between stage work to-day and the same work in the past lies in the number of aspirants. As the number of aspirants increases, so does the field of their efforts broaden out. The world went very well then; the world goes very well now. It is quite true that nowadays on the stage, as in every other walk of life, both artistic and mercantile, "money talks," often loudly, seldom lastingly. Sometimes in the seething caldron of theatrical enterprises money without merit brings an aspirant to the top, but if the power of the aspirant so brought forward is only scum, it is either skimmed off and so disappears, or sinks to the bottom of the caldron and there, mingling with its kind, is merged again into its native element. Merit, on the contraty, is very difficult to dismiss. It may be silenced for a while by the din and tumult of vapid exclamation, choked and smothered by the noise and dust of many feet trampling upon purity and beauty and truth, but all this will be merely temporary. Daniel Webster knew exactly the value of the statement which he made when he said, "There is always room at the top."

A man of importance, a prominent actor-manager and a successful playwright, once reminded me that my words of comradeship—the first he had ever received—gave him the impetus to persevere in his efforts and achieve the success which afterward came to him. Years before, borne down and embittered by poverty, he was doing light work in a New York theatre where I was engaged. It was during a long run, and every night it was his duty to stand at the point whence I made an entrance, open folding doors for that entrance and close them afterward. I was always at this entrance a few minutes in advance of my cue. It seems that during this brief time I chatted with him, asking questions about himself, his aims and ambitions. These first words of encouragement had fallen like gentle music upon his ears, and, creeping into his heart, had whispered hope. I remember he said, in referring to the incident, that I had treated him "as if he was a human being."

I think it must be conceded that the vehicles for stage work to-day are far in advance of the old-fashioned ones of half a century ago. In the melodrama of to-day we have more sequence and clearer motives, though I fear the language of the characters is not as a rule much improved. I think the most pronounced improvement is to be found in the modern society drama. There, though the moral is by no means above suspicion, the manners are impeccable. In the matter of dressing their business actor folk of to-day get the fashions for the polite world. Who does not like to look her best and who would attempt denying it? We can play a part better when we know that it is in every point perfectly dressed. However, this feature of the modern stage cuts both ways. It is an extravagance in more ways than in the expenditure of money. During the rehearsals of an important production the time of the persons making up the cast is pretty evenly divided between those rehearsals and their tailors, dressmakers, wigmakers and bootmakers. At the end of a long and fatiguing rehearsal the actress, instead of going home to digest her dinner and the words of her part, must turn in every direction to visit these authorities to "try on" and to be tried generally.

Now, in this matter of costumes and dressing for the stage, we actor folk of the past were a heap better off, because we were so much worse off! If we got much less money we had much less to do with it. I remember James H. Wallack, Jr., surely a great actor, telling me that for one of his first engagements—indeed, I believe it was his very first—his father had made for him a fine, new coat; as he described it "a beautiful brown, broadcloth surtout, with brown velvet collar and cuffs." And this surtout was the pride of his life, the object of his most tender solicitude: in brief, his *fetish*. In this same company was John Ryder, well known here among us at home as having been a member of Henry Irving's earliest companies at his home in England. John Ryder stood about six feet four in his stockings, with arms and legs of perfect, natural length. Charles Fisher, also well known and well beloved here, was for many years connected with the Wallack family management of both father and son, and ended an honorable career as man and actor under the able management of Augustin Daly. Fisher performed in the orchestra as well as on the stage; indeed, if I remember aright, he was the entire orchestra in himself.

Poor young Wallack soon learned to his sorrow that his "beautiful brown surtout" was called upon to do duty for these two worthies, as well as for himself! For instance, John Ryder, who was to begin the piece as the special and immaculate villain, would call to Wallack, "I say, Jim, where's that brown coat?" Wallack, who was at that moment adding the finishing touches to his make-up prior to inducting himself into that well beloved garment, would begin some protesting appeal, which would be crustily interrupted by Ryder saying, "Look sharp, my lad! Don't keep the curtain down." Wallack would meekly but most unwillingly surrender the cherished garment, consoling himself with the reflection that he would shine forth resplendent in it for the next act, when he would be rescuing the love lorn heroine from the wiles of that specious villain. In would rush Fisher and cry, "Jim, dear boy: the brown coat! Be in a hurry, there's a good lad: they're waiting for the curtain music. I ought to be in the orchestra now," and away would vanish the cherished garment, together with "Jim's" hopes of triumph for that night at least.

ROSE EYTINGE.

ENGAGEMENTS.

Daniel E. Hanlon, for the role of Sanballat in Ben Hur.

Joseph H. Benner, for the Taylor Stock company, to play heavies.

REFLECTIONS

Photo by White, N. Y.

Anna Day will open her season at Worcester, Mass., on Sept. 3 (Labor Day) as Mary Tudor in When Knighthood Was in Flower. Her stellar debut is evidence of what a combination of talent and opportunity will do for an actress. After a few years' experience in romantic and classic drama Miss Day contracted to play the second part in the Major-Kester romance and to understudy Roselle Knott. Just prior to the opening of the season Miss Knott, while boating on Lake Ontario, was upset and nearly drowned. This culminated in a serious illness, and during the early part of her long season of fifty weeks Miss Day played the stellar role. Her interpretation of the madcap Mary so pleased the public in many large cities that her managers decided she was the legitimate successor to Miss Knott in this most exacting role. Miss Day's tour, which embraces the Eastern and Southern part of the country, includes such cities as New York, Brooklyn, Philadelphia, Baltimore, Washington, Cincinnati, New Orleans, some of Canada, all of Texas and all the large Southern cities. Miss Day's company will include many of the artists who supported Miss Knott during the past season.

Clara Belle Jerome has been obliged to surrender her part in The Little Cherub to undergo an operation for synovitis of the knee joint. She is now at her home in Fair Haven, N. J., where she will be compelled to stay for at least a month.

Mr. and Mrs. Daniel V. Arthur (Marie Cahill) have been the guests of Mr. and Mrs. De Wolf Hopper (Nella Bergen) on an automobile trip to Lake Champlain.

Harry Montgomery will have Willis P. Sweatnam's role in The County Chairman next season, and Mr. Sweatnam will play the part formerly held by Mr. Montgomery in George Washington, Jr.

Frank Mills has been engaged as leading man for Olga Nethersole on her next American and English tour.

The engagement of His Honor the Mayor will end at the New York Theatre next Saturday, to make way for McIntyre and Heath in The Ham Tree, who open their engagement on July 30. His Honor will be transferred to Wallack's Theatre for a run of four weeks.

Joe Weber's Stock company began rehearsals yesterday. Twiddle Twaddle will be presented at Manhattan Beach on August 6, and after a two weeks' engagement there the company will begin a tour of the principal Eastern cities.

Donald A. Chick, a stage carpenter, has secured an option on the Hotchkiss Theatre, Los Angeles, for next season. Kolb and Dill will probably remain at the house with their stock company until Fall.

Mr. and Mrs. John T. Powers, "The Players," who have just closed a most successful tour of over fifty weeks in vaudeville, left Chicago Sunday for New York city, where they will rest for a while, preparatory to opening in S. W. Pascoe's new musical farce comedy, She Looks Good to Father, which will open its season at Aurora, Ill., Sunday, August 26.

Elfie Fay, it is said, has been engaged for the role formerly played by Alice Fischer in Coming Thro' the Rye. She is to be jointly featured with Frank Laylor.

Harry M. Saylor, who was stricken with paralysis two months ago and has since been under treatment at the Post-Graduate Hospital, has recovered and will soon be back at his desk with Sweely, Shipman and Company.

Robert G. Fischer has been engaged to play Squire Bartlett in 'Way Down East.

Jake Murray has closed his Canadian tour of Fabio Romani and has returned to New York.

Harry Richards, advance agent for Arizona, returned from Europe on July 16.

Burglars entered Heinrich Conried's house one night last week by breaking open the burglar-proof scuttle on the roof, and ransacked the upper floors. Nothing of value was taken.

Sydney Macy, for the past three seasons stage director for The County Chairman, has about closed his negotiations for his production of Nero, and will return to New York about Aug. 1.

Ernest Shuter will again act as business-manager of Roselle Knott in The Duchess of Devonshire this season.

Frank Payne is to be general press representative for Henry W. Savage in New York next season, while Percy Weedon will go on the road with one of Mr. Savage's productions.

William Courtleigh has been engaged for Marie Cahill's new play, Marrying Mary. It will be his first appearance in musical comedy.

Arrangements have been made by which the play, The Duchess of Devonshire, by Mrs. Charles A. Doremus, in which Sweely, Shipman and Company will exploit Roselle Knott this coming season, will be novelized and the book placed upon the market by Grosset and Dunlap in conjunction with the tour. The same firm has also arranged with the above mentioned publishing house to place the theatrical editions of "When Knighthood Was in Flower" and "Dorothy Vernon of Haddon Hall" upon the market.

Edna Luby has been engaged for Lew Fields' company, and last week began to rehearse her part in the new play.

Lee D. Ellsworth will be featured in a revival of A Poor Relation next season, beginning on Aug. 12, under the management of Eugene and Davis.

Lionel Adams has been engaged to play Demetrius in A Midsummer Night's Dream at the Astor Theatre.

The Third Avenue Theatre will open for the season on July 28, with The King of Diamonds.

Helene Reicka is spending the Summer with her husband (Harry K. Hamilton) at their home in Cleveland, O. They will rest until late in the Fall.

THE STAGE IN ITALY.

Spanish Plays—Love That Passes—Harta of the Lowlands in Italian Gossip.

(Special Correspondence of The Mirror.)

ROME, July 10.

We are now going through a series of translations from Spanish plays and we are the gainers thereby, for Spanish plays are infinitely superior to the average French pieces; not only are they more moral in tone, but they are more interesting, for they do not run on one subject only. Love That Passes, by the Brothers Quintero, is a masterpiece in its way, without being great. It is sentimental and fancy-bred, at the same time nothing can be prettier, more delicately ironical, yet poetic. It reminds one of Alfred de Musset, with its hymn to youth and the poetry of the springtime of love. Alfred de Musset would have been delighted with this little gem had he seen it in his life. It is quite simple and natural, and is full of attractive situations, very original at times and witty. Unfortunately, it will be impossible to give a just idea of this little play, with its delicious perfume of country flowers, amidst which the love legend is played by a young man and a bevy of charming girls, as fresh and pure as the flowers around them.

The curtain rises on a little village of Andalusia. It is dusk. The street lamps are not alight and the girls gather round old Dame Dolorès to tell her their troubles, their sorrows and regrets at not finding a husband in the place where there are so few free men to be had, and where the few there are seem determined to remain bachelors all their life. But a young man arrives. He is rich, handsome, but tired of life, and seeks distraction by traveling from place to place in search of novelty and new sensations. He goes to see Dolorès, who was once a friend of his dead mother. This man, Alvaro, is the symbol of love, and during the few days of his stay he awakens the dream of love, which every girl had kept secret in the garden of her heart. He is melancholy, gay, timid and bold with Clotilda, and tender and sentimental with the little Soccorito, whom he promises to come and see again some day. But she knows that he will never return. The young girls watch him ride away. They watch him as long as they can see him and wave their handkerchiefs until they can see him no more, and they, too, know that he will never return. Love came to them only to leave them more desolate than they were before. Dame Dolorès, seeing them all in tears, smiles indulgently and sadly, and says: "Love has passed over those poor hearts, alas!"

These few words cannot give you any idea of the delicacy and poetry of this little play. It is a gem of grace, sentiment and irony, with a point of realism in its poetry. The two scenes between Alvaro and Clotilda and Soccorito are full of subtle charm and emotion. But the Brothers Quintero are masters of their art. Every play they have yet written shows an admirable knowledge of scenic effect, an instinct of dramatic art and an exquisite grace in finding telling situations. Love That Passes has been the greatest success of this season as yet. It was repeated several times.

Lopez's Secret was given the same night as Love That Passes.

Feudalism is the name which the translator has given to another Spanish play, which I think is Lowlands in the original. It was translated into English and given at Mr. Fiske's theatre a couple of years ago. The Italian translator has much changed the original. He has quite rewritten it in places. He makes Vanni a wild beast, quick with his knife, ax, gun and teeth, for he finishes killing his master, the seducer of his wife, by biting him to death. Fortunately, it was the great Grasso who played Vanni, otherwise this scene could not have been placed before a Roman public. But he was so great in his scene of horror and passion that at the end the whole theatre rose and cheered him.

Grasso has peculiar ways of thanking the public. He sends kisses to the people, then sends his arms as if to clasp the public in a long embrace, and then he kisses the leading lady who plays with him. Grasso ought to go to the States soon, before he loses his originality.

In Italian plays we have had Mr. Honest Man. To be sure he is honest, but when a friend of his is suspected of robbing a bank and he could save him with a word he does not do so, because he hopes to take his friend's place in the bank and buy the little place in the country for which he has been longing all his life. This play is in one act only. I think that Italian playwrights excel in one-act plays.

Verga's Lupa, which was hissed off the stage at Turin—even with Duse as the she wolf—has been given here by Grasso, and has met with success. So different are the publics in Italy. But it is an awful and horrible piece, as bad in one way as Lulu is in another.

The Living Dead, by Falena, shows us the life of old men in an asylum. This is another unpleasant subject, without a single good point in it. Why, why, write such plays?

Duse, I hear, has joined partnership with Manager Talli and will appear in d'Annunzio's new play, More Than Love. There are two great woman's parts in this play and a magnificent man's part. Duse will also play in two of Ibsen's plays, Rosmersholm and The Lady from the Sea. She will likewise appear in Donnay's The Other Danger and in Hervieu's The Torchlight Procession. She has also added a new play of Maeterlinck to her repertory and several new Italian plays which she will choose from the Dramatic Concourse, which she has opened in Turin. She intends to play chiefly in Italy and will make only short appearances abroad, and that very rarely.

Can you imagine a company of school girls playing Alfieri's Saul in public? Yet that is what we have had here. It is most ridiculous. It was bad enough when men had to be shaved in olden times to play a woman's part, but a school girl to wear a beard to appear in Saul is worse. Saul is also a part which requires the greatest genius and intelligence to play. The great Modena and Salvini were sublime as Saul. But a school girl! Horrible!

I am proud to see that all the most respectable critics in Italy share my opinion respecting the she wolf, which they openly say is not fit for any respectable woman or man to see. Verga, they add, as every one knows, indulges in coarse sensuality of the worst description, and the Roman public shows a coarse, ferocious and brutal taste in going to see it. More That Love, d'Annunzio's new play, which Duse is going to produce, is in two acts, each of one and three-quarter hours' duration. The plot is unpleasant. An explorer is in love and commits a crime. When arrested he fires on the force and then kills himself. Zacconi was to have played this part, but he has to undergo an operation and cannot recite for the present.

Mancinella has composed a one-act opera on Francesca da Rimini, which is to be performed at La Scala, Milan, next Autumn. D'Annunzio's Autumn Night Dream has also been set to music for the Opéra Comique, Paris.

Duse's only daughter is engaged to be married to the editor of the Marzocco newspaper. Duse has been a most devoted mother. She would have retired long since, but she wanted to make a dowry for her child, which she has done.

S. P. Q. R.

PLANS OF SWEELY, SHIPMAN AND COMPANY.

The eastern wing on the tenth floor of the Knickerbocker Building, occupied by Sweely, Shipman and Company, presents a busy scene these days, and plans are almost complete for the following enterprises:

Roselle Knott will open her season early in October in a new play specially written for her by Mrs. Charles A. Doremus entitled, The Duchess of Devonshire. Her tour comprises all the principal cities of the East, including Canada; the most westerly points visited by Miss Knott on this tour being St. Paul, Minneapolis, Omaha, Kansas City and St. Louis.

Two companies of equal merit will play When Knighthood Was in Flower next season. Anna Day will star in the company which will open at Worcester, Mass., on Sept. 3, touring the East and South. On Sept. 17 a second company will began its season at Waterbury, Conn., and plays through the Central and Eastern States. Grace Merritt will star in this production.

Dorothy Vernon of Haddon Hall will open on Sept. 15, with Alberta Gallatin in the stellar role. She will make a transcontinental tour, and play the principal cities of the Northern and Eastern States, closing with four weeks in Greater New York.

A second company of Dorothy Vernon of Haddon Hall is scheduled to open on Sept. 20. For this company no star as yet has been decided upon. It will tour through the Central, Eastern and Southern States. New cooperative developments are promised in connection with the tour of Alice-Sit-by-the-Fire, of which announcement will be made later.

T. A. PEDLEY IN TOWN.

T. A. Pedley, of Pedley and Burch, managers of the Grand and People's theatres, Evansville, Ind., and the Temple Theatre, Owensboro, Ky., was in New York last week, arranging for next season's bookings at the three houses. Mr. Pedley said that business at all of his houses was good last season, and that the prospects for the coming year were unusually bright. It is his intention to put a high grade stock company into the People's at Evansville to play during the week, leaving Sundays open for traveling organizations. In both Owensboro and Evansville musical plays are the most popular, though the high-class dramas do not fail of patronage. Mrs. Fiske and Bertha Kalich both did excellent business there last year, and there was good attendance on all of the better attractions. Messrs. Pedley and Burch book the attractions of both the Independents and the Syndicate, having arranged their contracts with this purpose in view when they assumed management of the theatres.

DEATH OF CHARLES F. BRYANT.

Charles Francis Bryant, until recently general stage manager for David Belasco, died at his old home in Marysville, Cal., on July 19, of consumption. Mr. Bryant began his stage career in San Francisco, where he was for several years stage director of the Alcazar Theatre. He came to New York when Mr. Belasco was preparing Sweet Kitty Bellairs, and immediately took charge of the stage. He also assisted in staging Adrea, The Girl of the Golden West and Mrs. Carter's revivals. About eight months ago he went to Arizona in the hope that the climate would heal his lungs, and after a time felt sufficiently improved in health to go to his home in Marysville. He was about thirty-six years old. He leaves a widow, who was Marion Converse Jones, a daughter of Colonel Hamilton Jones, of Charlotte, N. C.

BLANCHE WALSH IN MACBETH.

Wagenhals and Kemper have announced that Blanche Walsh will be seen during the coming season as Lady Macbeth in an elaborate production of Shakespeare's tragedy at the Astor Theatre. Although this production has been under way for three years, a series of peculiar incidents have delayed it. The announcement was only made after an extended consultation between Miss Walsh and her managers, and after she had signed a contract to continue under their direction for a term of years. Miss Walsh's conception of the character, formed after years of study, is entirely at variance with generally accepted and traditional views. In her hands Lady Macbeth becomes a keenly intellectual force, swayed by a mentality that dominates every act of her life.

LOUIS JAMES'S SEASON.

Louis James announces that he has completed arrangements for his coming tour in The Merry Wives of Windsor. Opening the new Frick's Lyceum, at Red Bank, N. J., on Labor Day, the tour will extend to the Pacific Coast, returning to New York in April to inaugurate an indefinite engagement here. Mr. James will be the Sir John Falstaff and will be assisted by Nellie McHenry, who has been specially engaged for Mistress Quickly. Aphie James will be the dainty Mistress Ford and Charlotte Lambert the stately Mistress Page. Norman Hackett plays Master Ford, Nathan Aronson, Master Page; William Chrystie Miller, Justice Shallow; J. Arthur Young, Pistol; C. D. Burt, Bardolph, and Lillian Lancaster, Sweet Anne Page. In the last act, Herne's Oak, some startling and novel electrical effects are promised.

KIRK BROWN'S SEASON.

Owing to the fact that the coming season will be Kirk Brown's last appearance in repertoire, as a well-known author is writing a play for him for the season of 1907-8, J. I. Macauley, his manager, announces, as a "farewell season of repertoire," that the plays selected for the coming season will be stronger than his previous list. The selection thus far includes A Gentleman of France, Othello, Soldiers of Fortune, David Garrick, The Eternal City, and The Christian. The past season has been the most successful of Mr. Brown's stage career. Season of 1906-7 opens at Poughkeepsie, N. Y., Aug. 4.

BESSIE BONIEL.

Photo by Moses, New Orleans, La.

The tidal wave of ragtime, which has hit the South like a Gulf equinoctial storm, has borne upon its crest a very remarkable little interpreter of ragtime music, Bessie Boniel, an extraordinary combination of artist and business woman and for years connected with the circulation department of the famous *Harlequin*, of New Orleans. She is short of stature, a pronounced brunette, with the figure of a Venus. She is known throughout the State of Louisiana as "the" ragtime player, and in her tours of the State there is not a town, village or hamlet in which she has not become a favorite, her advent being the signal for brighter times at the leading hotel, the informal evenings in the parlor being in the nature of concerts. This art of entertainment, together with her quick wit, her comeliness and charming personality, made Miss Boniel the star subscription getter of her publication.

Recently Miss Boniel undertook the musical leadership of the Maud Daniel Novelty Company, which began its Summer in New Orleans, and will play the rest of the season in Mobile. She invests ragtime with a charm all her own, a quaintness and artistic feeling possibly not even intended by the writers, but never failing to captivate her audiences, and her singing is quite as charming as her piano renditions. In spite of her successes and local fame in the new language of music, however, her musical taste is of a much higher order. Endowed with a memory which is positive genius, she first began to manifest her love of music when a child of four. She used to accompany her father to French opera, and after the performance regale him and his friends with entire scenes, singing them with a mimicry of the French and all the fire and passion of the artists she had just heard, impersonating hero and heroine, baritone, villain, basso, etc., with a precocious power that led the late Mr. Boniel to prophesy great things on the operatic stage for his little daughter. By temperament and natural love of music she is destined for eminent attainment, and if pronounced popularity be an ingredient of stage success, her father's prophesy is already well under way to be realized.

CUES.

Gertrude Bondhill, who is to star under the management of John Paul Owen in At Cozy Corners, and who is spending the Summer at her home in Cincinnati, will return to New York for rehearsals about the first of September.

Al. W. Martin's Uncle Tom's Cabin will open its season at Peru, Ind., on Aug. 8. The production this year will be entirely new, but the successful policy of former seasons will be carried out. The tour booked covers a period of forty-four weeks.

Nye V. Melshaw and Nellie Bates, both members last season of Miss Bob White company, were married at the Church of the Redemption, Jacksonville, Fla., on Jan. 9. The wedding was kept a secret until last week, when Mr. and Mrs. Melshaw went to visit the groom's parents at Newark, N. J.

Mrs. Wilson, That's All, is the title which has been selected for the play by George V. Hobart in which May Irwin will appear during the coming season. After a short tour on the road Mrs. Wilson, That's All, will be seen in New York at the Bijou Theatre following the engagement of The Music Master.

Charlotte Townsend will head her own company the coming season, opening in Toledo, O., early in September. In her support will be Louis Albion, Frederick Kerby, Bessie Johnson and others.

Professor Al. E. Gaylord, musical director of the Grand Opera House, Syracuse, N. Y., and Mrs. Gaylord (Mabel Stanton) are spending their vacation with their daughter at their home in Syracuse. Mrs. Galord has been engaged for an important role in Sam Houston.

The novelized version of The Lion and the Mouse, made by Arthur Hornblow, will be ready for distribution in book form about Aug. 15. The first edition has already been exhausted by orders from newsdealers.

Pete Baker, formerly of Baker and Farron, will forsake vaudeville for a starring tour in A Race for a Widow, in which he will impersonate a pronounced English type. Among those engaged for his support are Nina Belle Wilber, Alice Baker, Catherine Clark, W. G. Stevenson, Charles L. Forrester, and Joseph Ferguson.

Henry B. Harris has agreed to act as personal director of the eighth annual Summer entertainment of the Hebrew Orphan Asylum at Arverne, L. I., next Thursday.

Josie Sadler will play the role of the slavey in The Girl from Paris at the revival to be made at Manhattan Beach.

Ann Sutherland is visiting Mr. and Mrs. Leo Ditrichstein at Stamford, Conn., for a fortnight.

Jack Hazzard has been visiting Mr. and Mrs. Albert Parr (Estelle Wentworth) at Westwood, N. J. He declares that he has been pitching hay and into every one he met.

George Odell has succeeded Carl Hayden as tenor of Happyland.

Charles E. Eldridge, who for the past five years has played Zeke Swinney in David Harum, has returned to New York from Saratoga Springs, where he has been spending his vacation.

Eugene Cowles has been engaged for Mary Cahill's company in Marrying Mary.

BOOKS AND MAGAZINES.

THE PONGOUNA. A tragedy. By Edwin Sauter. Published in St. Louis by the author.

To those who read Mr. Sauter's singular and unclassified blank verse parody, "The Faithless Favorite," the second piece, "The Poisoners; or, 'Twas Done in Italy," will not come entirely as a surprise, even though it be more enigmatic than its predecessor. In many scenes the versification is so excellent that one is disposed to credit the work with genuine literary merit, or at least to credit the author with pronounced literary ability. However, the form clearly indicates that the writer, if he has any knowledge of modern stagecraft, cannot have written his tragedy with the expectation of ever seeing it produced. The dedication "to verisimilitude" and the extraordinary "prolegomenary epistle," with its indescribable mass of abstruse and polysyllabic words, would indicate a spirit of extravagant travesty. If this piece is intended as a purely humorous composition, as the introduction and the blood-curling plot would seem to signify, it has been treated and developed with a solemnity that might easily masquerade as a sincere purpose. "The Poisoners" must be considered as a burlesque concealed behind the sombre countenance of an unsmiling humorist.

ENGAGEMENTS.

By W. R. Nankeville, for Home Folks: Ed Locke, Lew Warner, William Ryan, Charles Lamb, Frank Gibbons, William Redstone, Jack Ryan, C. A. Curler, Mrs. John Ince, Julia Williams, Florence Mendosa, Miss Howins and Miss Winslow. For Haverly's Minstrels: Billy Beard, the Great Lynch, Hunt and Van, William A. Norris, Jacobs and Sardel, F. B. Osborne, Harry Weaver, Calvin Huss, Joe Gomes, Arthur Myer, T. N. Crawford, H. M. Parkesson, M. H. Medholdt, George Evans, William Koch, Ray Anderson, H. G. Hill, A. D. Rawhond, J. J. Farrell and J. C. Burns.

William Cullington, for The College Widow; Mr. and Mrs. Ben Mears, for Around the Clock; Mr. and Mrs. Thomas Tempest, for Ruled Off the Earth, opening on August 10.

The Arizona company for the coming season, engaged through the office of Colonel T. Allston Brown, includes E. J. Farrell, Bernice Buck, Helen Davidge, Jenny Chase, D. J. Sullivan, Alma Bradley, J. Cox, Thomas A. Hearn, Jack Ferres, Edward T. Mulligan, Harry Owens, Alma Powell, Isabel Gould, Harry Spanierman, Thomas Singham, Joseph Green, Charles Chase and W. T. Morgan. Rehearsals begin at the Amsterdam Opera House to-day, July 23, and the season opens on August 6.

James R. Waters, for the role of Ikey Isaacs in Queen of the Highbinders, opening at the Fourteenth Street Theatre on August 6.

Lillian Kingsbury, for Robert B. Mantell's production of King Lear.

Frank Mineey, with Sis Hopkins for another season.

Zelie Davenport has been engaged for a lead in The Pride of Athlone, opening on Sept. 15.

Through the office of Bellows and Gregory: For Drew and Campbell, Winnipeg, Canada, stock company: George Allison, Frank McDonald, Alexander Gaden, James Hester, Theodore Johnston, Arthur Ritchie, Albert Brunton (scenic artist), Charles Hayden, Ida Adayo, Gertrude Rivars, Ethel Davis, Blanche Moulton; Laura Nelson Hall has been specially engaged for the four weeks, beginning on Aug. 20, which the company is to play in Cleveland before going to Winnipeg. For the stock company at the Chicago Opera House under the management of D. H. Hunt, formerly of Cincinnati: William Bromwell and Jane Oaken, for "leads"; George Parker, John Daly Murphy, Pete Lang, Oscar Apfel, Lottie Alten, Miss Helen Reimer; Oscar Eagle, stage director. For O. D. Woodward's Kansas City Stock company: George Arvine and Laura Lang, for "leads"; Mary Horne, Mrs. Rolleston, Henrietta Vanders, J. Francis Kirke, Frank Rolleston, Edward Earle and William Phinney; Priestley Morrison, stage director. For O. D. Woodward's company at the Burwood, Omaha: Lorne Elliott and James Durkin, for leading business; Sheldon Lewis, for new theatre, Chicago; Ben Johnson, for Castle Square, Boston; Cecil Owen, Baker Stock company at Cook's Opera House, Rochester, for "heavies."

By Betts and Fowler: Claire Atchison, Anna Rockwell, Kathryn Mulberta, Daisy Greene, and Nancy Hathaway with A. S. Webster's Everybody Works but Father; Claire Gordon and Jane Mayo with Melville Raymond; Lawrence Coever with Painting the Town; Thomas Williams and Joseph Creaghan with Wagenhals and Kemper; Richard T. Rogers with Charles A. Blaney's The Bad Man from Mexico; Helen Buhl with Ruled off the Turf; Blanche Lovelock with Tom, Dick and Harry; Ralph Mening with Queen of the Highbinders.

Blanche Moulton and Mr. MacDonald for the Drew and Company Stock in Cleveland.

AMONG THE DRAMATISTS.

Marion Russell's play, Nell of the Music Halls, opened at the Pavilion Theatre, London, Eng., on July 9, with Mabel Bardine in the leading role. Miss Russell has altered the play somewhat since it was produced in America in 1900.

Frank J. Hallo has just completed arrangements with G. P. Putnam's Sons to dramatize Myrtle Reed's book, "At the Sign of the Jack-o'-Lantern."

Claire Kummer, who is the guest of Mrs. William Sprague at Narragansett Pier, is at work upon a new opera.

It is said that Andrew Carnegie is to be used as a model for one of the characters in Cora Maynard's revision of her play, The Measure of a Man.

The Moon Man is the title of a new comic opera, with music by A. Baldwin Sloane, the composer of The Mocking Bird, and Seeing New York. The book, which deals with the results of modern financial methods applied to a South Sea Island community, is by Campbell Casad, the magazine writer.

Addison Burkhart, who wrote The Runaways, given three years ago in the Casino, is Americanizing the English extravaganza, The Blue Moon, in which James T. Powers is to star again.

It is said that the title of The Daughters of Man, under which Margaret Merrington's play has been announced, is to be altered owing to its similarity to the name of Charles Klein's new drama, Daughters of Men.

William and Cecil De Mille have completed their all-Indian drama, the scene of which is laid in those bygone days before the first white man came to America.

Mrs. De Mille announces that Elizabeth Johnson, the daughter of Tom Johnson, is rewriting her play, according to suggestions. Mrs. De Mille feels assured that Miss Johnson's drama, which contains a strong and effective central idea, can be made entirely feasible.

PLANS OF MANAGERS.

Charles E. Blaney announces that his Amphion Theatre, Brooklyn, will open on July 28 with Across the Pacific; the Newark house will open on August 6 with Al Wood's Gambler of the West; the Empire Theatre, Pittsburgh, under his management, is to inaugurate the season on August 4 with Clarice Vance in The Circus Queen; and Blaney's Baltimore Theatre is to open on August 6 with the Russell Brothers in The Great Jewel Mystery, now under Mr. Blaney's direction.

Vance and Sullivan announce these openings: The Burglar's Daughter at Albany on Aug. 16; How Baxter Butted In at Camden on Aug. 27; Why Girls Leave Home at Reading on Aug. 23; On Dangerous Ground at New York on Aug. 11; and The Pride of Athlone at New Rochelle on Sept. 15.

IN OTHER CITIES

NEWARK.

The revival of The Beggar Student by the Abern Opera co. at Olympic Park 16-21 was accomplished in a spirited manner. Under Conductor Cook's direction the performance moved with an enlivening effect that atoned for many shortcomings in the interpretation of songs by the majority of the principals.

Laura Moore, who created such an excellent impression in Boccaccio a few weeks ago, had been secured, and her singing ability and artistic work was far superior to any of the others in the cast. Her voice was not in as good condition as when she sang here earlier in the season, but this may be due to the fact that she recently sang the role of Marguerite in Gounod's Faust with the Abern co. while they were in New York. While her tones lacked the expected brightness, resonance and carrying power, and she sang with more palpable effort than formerly, she managed them so artfully, however, in her principal solo that she captivated her hearers and was obliged, in deference to the enthusiastic applause, to repeat the finale.

A clever singing comedian was introduced in the person of Clara Thropp, who appeared as Boulolava and imparted to that character a piquantly comic aspect.

In the title-role Mr. Smith forced his voice into unfamiliarness, and in the part of the beggar student's companion in adventure Mr. Vaughn acted easily and sang acceptably. Mr. Lett is most interesting when he has little to sing but much to do in a comic way. The members of Salaam Temple, Order of the Mystic Shrine, numbering about 1,000, and friends of theirs to the number of about 500, will take possession of Olympic Park 17.

Electric and Hillside parks are drawing the usual hot weather crowds.

A cordial welcome greeted Maud Edna Hall, who, with her husband, Carleton Macy, and Harriet Neville, appeared in a new playlet, entitled The Magpie and the Jay, which piece was written by Edward Weitzel along the lines suggested by Miss Hall. Not since the production of The Chorus Lady a couple of years ago has a sketch been presented on the vaudeville stage containing the elements of popularity revealed in this novelty. In it Miss Hall and Mr. Macy have a medium for effectively employing their entertaining talents that is likely to create a brisk demand from vaudeville managers for their services. Miss Hall assumes the role of Liz, a Bowery girl, accustomed to toiling in the sweatshops of the East Side and to the pleasures that untrammeled freedom from restraint of any sort permits her to enjoy. At heart she is a good girl, and as far as her morals are concerned she "can hold her head as high as any of the best," as she lets one understand. She is always in an extremely original and picturesque manner, and in dress and deportment she has the flashy and cheap look of the environment in which she has been reared. Her courageous conduct in rescuing several persons from a burning vessel has brought her to the attention of Jay Bird, a Connecticut farmer, who, having read accounts of her bravery as published in the press and having studied her accompanying portrait, invites her to his home and to marry him. In working out the theme the author has so cleverly blended mirth compelling comedy with a pathos that is never forced that the playlet strongly appeals to an audience because of its enlivening humor, sentimental contents and pathetic note. It is admirably enacted. Miss Hall projects an image of a Bowery girl so individual as to place it apart and distinguish it from all previous presentments of a feminine type long known to the stage. By her adaptability as an actress she so merges herself into the character as to create a vivid illusion never marred by the least exaggeration in the drawing of outline or in the filling in. The range of feeling traversed by Liz is wide, and Miss Hall's expression at all times is deft, sure, meaningful and delightful. It is a bizarre character, portrayed with fine intelligence and admirable cut, and the impersonation by its avoidance of excessive vulgarity, while sounding the finely feminine note at the end, must be a stout prop to Miss Hall's professional fortunes.

GEORGE S. APPLEGATE.

SALT LAKE CITY.

Although the weather has warmed up a bit, the many patrons of the Salt Lake Theatre have found it very cool and comfortable, and good houses have been the rule all the week. The excellent stock co. headed by Herschel Mayall and Edna Ellamere gave a clean-cut and very satisfactory presentation of Men and Women. Dan Gilfeather made a forceful Cohen, and P. G. MacLean was quiet and full of reserve as the prosecutor, Steadman. Elsie Gresham looked sweet and dressy as the widow, Mrs. Delafield. Two new Salt Lake people who joined the co. give promise of future mention. They were Ethel Stuntzs and Mr. Harold Goff. The latter has been one of the Utah University pupils of Prof. Maud May Babcock. A special matinee of Camille was given 12, which drew out a full complement of matinee girls, to whom it was amply satisfactory. The house will remain closed henceforth until the opening of the season of 1906-07.

The Grand and Orpheum are both dark until the latter part of August.

The Tent Sisters, Nannie, Maggie and Hazel, who have just returned from their musical instructors in Europe, will give a concert in the Mormon Tabernacle 16.

The Casino Park open air theatre has had a good week, presenting the Jane Kelton-Bittner co. in A Tramp Detective, which has pleased large audiences highly each night. This show will take to the provinces for a while, giving the boards to Cassidy's Musical Comedy co., who will present The Meadow Larks.

Ground has been purchased in a prominent location in the heart of the city for an auditorium which will seat 10,000 people and cost $80,000. The promoter of the enterprise is Phil S. O'Mara, formerly of the Mechanics' Pavilion, of San Francisco. In an interview Mr. O'Mara states that he has carefully investigated the various probabilities of the future of all prominent Western cities, and is convinced that Salt Lake has more natural resources than any other city of the West. The auditorium will be of steel and brick, of Moorish architecture, and will be about 115 feet wide and 240 feet long.

Diavolo is looping the loop on a bicycle at the Salt Palace.

The Royal Hawaiian Band has made many friends here who have enjoyed their excellent music during the past two weeks at Saltair Beach on the Great Salt Lake.

C. E. JOHNSON.

KANSAS CITY.

The Creatore Band continues as the principal attraction at Electric Park, the week of 15-21 being the second of the engagement. Immense crowds have marked the first week of concerts and the second bids fair to be even more popular, although the weather has been threatening on several occasions. The vaudeville in the German Village drew well, as usual, while the Alligator Farm continues to be a spot of more than ordinary interest, being one of the most popular concessions on the grounds.

Forest Park's main attraction for the week of 15-21 was the immense free vaudeville bill, part of which was given on the lawn and part in Old Heidelberg. Lange's Band, assisted by Lillian Waltone and Bert Williams, vocalists, proved a popular offering, while the San Francisco earthquake pictures and the Johnstown flood production continue to attract large crowds.

Fairmount Park continues as popular as ever, the Sunday crowds especially being something enormous even though the weather be anything but ideal for out-of-door amusement; the crowds go any way. Hiner's Third Regiment Band proves a big drawing card, while the Pike offers many amusements of different kinds. A balloon ascension by Professor Bales was a feature of the week. Vaudeville in the Summer theatre drew good sized audiences.

Frank L. Woodward, of the Woodward and Burgess Amusement co., returned to Kansas City last week after several weeks spent in New York looking after the bookings for the Woodward and Burgess string of theatres. O. D. Woodward left a few days ago for the East to be gone probably until time for the Fall openings.

Pain's Last Days of Pompeii will open a two weeks' engagement here 21. The production is said to be bigger and more complete than ever, claiming to be the largest outdoor exhibit in the world. When seen here several years ago they played to enormous business, and with anything like good weather should duplicate their former successful engagement.

D. KEEDY CAMPBELL.

CLEVELAND

The Brixton Burglary, a new play to local theatregoers, was presented at the Colisaum 16-21 by R. C. Hers co., and it proved an acceptable offering. It is a bright, spicy play, full of humor. R. C. Hers made the most of the leading role, and was ably assisted by Fred Tilden, Bert Merket, Helen Tracey, and the rest of the co. A Night Off 23-25. Facing the Music 26-28. Manager Kline promises a surprise in another new play as a curtain raiser.

The Euclid Garden Theatre gave its patrons a good production of The Idol's Eye 16-21. Jack Henderson in the role of Abel Conn was very acceptable. Marshall Farnum was good as Ned Winner, and William Clifton was very funny as the Scotchman. Mae Bottl was seen at her best in the role of Damayanti. Forrest Huff's fine voice was heard to advantage in the role of Don Pablo Tobasco. The rest of the characters were well taken, and the chorus showed good training. The Mandarin 23-28.

Manager Elwood Salsbury, of Luna Park, is continually springing some new surprise on the public and now intends to close the season with a real old fashioned County Fair Week.

Hoffman's Six American Girls continue to be a popular attraction. Don Phillipino and his fine Spanish Band pay a second visit week 23.

The Press Agents spent the day at Luna Park 20, the guests of Manager Salsbury.

Richard Valentine, a talented young Cleveland actor who has been playing with the Edwin and Winthrop co., is visiting in the city.

The new Hippodrome which is being built is delayed on account of material, and the probability is that it will not be ready until next Spring.

Vaughan Glaser and his stock co. will open an engagement at the Euclid Garden Theatre Aug. 13.

Dora De Philippi joins the Euclid Garden Opera co. 21.

WILLIAM CRASTON.

MILWAUKEE.

The production July 15 at the Davidson of A Modern Magdalen gave the Milwaukee public the first glimpse this season of the Brown-Fisher co. in a play of this kind. It is needless to say that emotional drama of the most pronounced type has a strong interest for the stock co. patrons, as the capacity of the first night house evidenced. Edith Evelyn, the leading woman, had an opportunity to display her great emotional ability, and her work in the third act was a revelation. James Durkin appeared in a new role as Katrakis's father. It was somewhat strange to witness Mr. Durkin's interpretation of the character, which is so entirely opposite to his usual heroic roles. Brinker was well portrayed by Lee Baker. Albert Brown gave a very forceful and manly portrayal of Eric Hargreaves. Riley Chamberlin was very good in a strong part. Reginald Parry in the thankless part of John Lindsey was adequate. Mayo Louise Algeo, Grace May Lamkin, and Blanche Crozier had small parts, which were adequately done. The minor roles, without exception, were well filled, and great credit must be accorded to Colin Campbell, the stage-manager, for his work, which made the first night performance run so smoothly. Messrs. Brown and Baker must be given great credit for the manner in which they are producing the plays this season. Week commencing 23, A Stranger in a Strange Land.

The management of Wonderland are endeavoring to please the public by obtaining the best possible open air acts and are rewarded by increasing attendance.

White City is still drawing large crowds daily, changing their open air attractions each week.

Pabst Park still retains the public favor and everything indicates a very profitable season.

A. L. ROBINSON.

LOS ANGELES.

Interest, life and activity were once more in evidence at the Mason during the engagement of Nat Goodwin 10-14, and notwithstanding the Summer weather the house was packed every night. The Genius and When We Were Twenty-one were the plays, and Mr. Goodwin seemed never in better form. Edna Goodrich was charming, captivating and, in fact, won a thousand admirers; her acting is wholesome. The support in the main was quite satisfactory, and as for the plays, The Genius was the favorite, one of those oddities which makes one feel as though he could see it a second time with the same relish.

At Belasco's What Happened to Jones was the bill, and this popular stock co. again showed their versatility and the ease in which they could drop back into uproarious comedy and make a complete success of it. Attendance for the week 9-15 was excellent and for 16-23 a big production of The Pride of Jenico will be given. On 17 Harry Mestayer, Constance Crawley, and Lillian Lamson will be seen at matinee in Gioconda.

The Burbank offered The Lady from Laramie 8-14 to crowded houses. Jessie Mae Hall was cast as the Lady and scored a bit of a triumph for herself. The play is built along the lines of polite melodrama and proved a good attraction. Next week an immense production of Harry D. Cottrell's and Oliver Morosco's new play, The Halfbreed, will be given.

At the World's Mercy was the attraction at the Grand 8-14, a bit of "melo" concerning two little waifs and their troubles in the cold world, and, all told, it pleased immensely. Corinne Snell has gone East and supplanting her for the week was Lillian Hayward. Alaska 15-22.

James' Burlesquers will return to the Mason 15-22 after a week's successful run through the nearby towns and will be seen in Pousse Cafe.

DON W. CARLTON.

PROVIDENCE.

Heartsease was the Albee Stock co.'s offering at Keith's 16-21 and the usual business was done. William Ingersoll did some of his best work in the role of Eric Temple and Jane Wheatley was charming as Margaret. Angela McCauli, Harry Hilliard, Frank Losee, William B. Turner, Helen Reimer, Berton Churchill, R. C. Turner, and Mabel Moore gave the best of support. The play was admirably staged. Mrs. Leffingwell's Boots 23-28.

The good old comedy, Humbug, proved a laugh maker at the Empire 16-21 and the stock co. succeeded admirably in making every one happy. One of the hits of the week was made by Margaret Lewis as Mrs. Armanda. She was given the part at short notice and surprised all by her clever acting. James Kennedy was happily cast as the humbug and was greeted with enthusiasm, and other parts were played by Hallett Thompson, Maude Atkinson, Edwin H. Curtis, Willard Dyer, and Kitty Cameron. Very good houses. Larry from Ireland, with James Kennedy as the star, 23-28.

The old Talma Theatre on South Main Street, which has been the home of many notable amateur productions, is to be made over into an up to date amusement and assembly place. The property has been deeded by Henry B. Barker to the United States Warehouse Co., and it is understood the new owners will enlarge and entirely remodel the building.

The Colonel Cummins' Wild West showed here afternoon and evening 17 to large houses.

HOWARD C. RIPLEY.

PORTLAND, ORE.

Uncle Tom's Cabin was the closing bill for the Summer stock season, offered by the Baker Theatre co. at the Baker Theatre 8-15. The entire Baker co. appeared in the cast, Uncle Tom being portrayed by H. D. Byers, George Harris by Edgar Baume, Eliza by Miss Lawrence, and Topsy by Dot Bernard. This closes a very successful season at this house. The co. will be reorganized somewhat and will reopen again for the Winter Sept. 2.

A double bill, La Mascotte and Cavalleria Rusticana, was presented by the Kendall Musical co. at the Heilig 9-15. The co. was augmented by the appearance of Sig. Dominico Russo in Cavalleria, ably interpreting the role of Turiddo, seconded by Bessie Tannehill as Santuzza. Next week, 15-21, another double bill will be presented—two scenes from Il Trovatore, preceded by two acts of Olivette.

At the little Lyric Theatre His Father's Sin was the bill 9-15.

The musical farce, The Two Jacks, was the offering of the Star Stock co. at the Star Theatre 9-15.

George L. Baker and John Salapolis, in the interest of the Baker Theatre co., leave for New York within the week to secure plays and people for the coming season.

JOHN F. LOGAN.

SPOKANE.

The continued hot weather drove a large number of the amusement seekers to the parks 9-14, where many novel attractions were presented to entertain the crowds. At Manito Park Pavilion moving pictures of the San Francisco disaster were the attraction, while Natatorium Park offered a vaudeville programme of merit.

At the Columbia the Byron Douglas co. gave a good presentation of A Modern Magdalen, in which the principal roles were essayed in a satisfactory manner by Byron Douglas and Henrietta Browne.

The Man of Mystery, with W. D. Stedman and Jessie Shirley, supported by the Shirley co., was the attraction at the Auditorium 9-14. A large audience gave the opening performance an enthusiastic reception.

Henrietta Crosman presented Mary, Mary, Quite Contrary, to fair business at the Spokane Theatre 9, 10. Her supporting co. was excellent and deserved the curtain-calls they received.

At the Washington the Girdelles, acrobats and gymnasts, head the programme, but Lowe, xylophone soloist, was quite an attraction. In fact the 9-14 entertainment at this house was unusually good and received large patronage.

W. S. McCREA.

ST. PAUL.

Peaceful Valley was the offering of the George Pawcett co. for the fifth week of the Summer season at the Grand. Dramatically, it is the weakest that the co. has presented, and still there is something about the bill that will always make it popular, and so cleverly did the co. render it that Mr. Pawcett was obliged to respond to several curtain-calls. As Hosea Howe Mr. Pawcett appeared very natural and acted the role of the country boy exceedingly well. Although the minor parts did not require any special ability, they were all handled very pleasingly. Doris Keane being especially clever as Virgil Rand. The co. gives two special performances of Dr. Jekyll and Mr. Hyde 20, 21. Percy Haswell joins the co. next week. The Lady Margot will be the bill.

Duss and his band are drawing immense crowds at Wonderland, where he will give concerts afternoon and night 16-28.

HARRY O. WILLIAMS.

DENVER.

The Crisis was the attraction 8-14 at Elitch's Gardens. Maude Fealy played Virginia in a charming manner. Edward Mackay as Stephen Brice was satisfying, while the remainder of the co. were happily cast. The current bill 15-21 is The Little Minister.

The Circus Girl drew big crowds to Manhattan Beach 8-14. A revival of the ever popular Country Girl will be given week of 15.

Mr. Black's Model's Back and Are You an Elk are the double bill at the Empire 14-21.

At the Curtis A Wise Woman opened 15 for a week's engagement.

The Royal Hawaiian Band was hear at the Broadway 14-21.

MARY A. BELL.

BUFFALO.

Jessie Bonstelle and her co. gave us Miss Hobbs at the Star week 16 to packed houses. This co. has scored a great success here and must be congratulated on presenting so many excellent comedies.

Perkins Fischer was a caller during the past week.

Lorraine Westford is here for a few days visiting relatives.

P. T. O'CONNOR.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—ELECTRIC PARK CASINO (O. A. Neal, mgr.): Jupiter Brothers and the Three Cartmels were the features for the week 9-14. Major Doyle, Mansellius, and the cameragraph were much enjoyed by large audiences.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): Maude Daniel Novelty co. week 9-14; satisfactory performances to good business.

BIRMINGHAM.—CASINO, EAST LAKE: Wills Musical Comedy co. in Atlantic City 9-14; big business. Same co. in Sweet Sixteen 16-21.

SHEFFIELD.—RUSTIC (Y. C. Alley, lessee): Mastadon Minstrels 9-15 pleased well filled houses.

ARKANSAS.

FORT SMITH.—LYRIC (W. B. Russell, mgr.): Frank Clayton, Wells Brothers, Leo and Chapman, Robert Albright, and lyneiscope 9-14; S. R. O. nightly. Mack Wheeler, Stock Sisters, Robert Albright, and the De Forests 16-21.——ELECTRIC PARK (C. A. Case, mgr.): Columbia Opera co. 8-14 in Said Pasha, Olivette, and Erminie to excellent business. Same co. in Fra Diavolo and Bohemian Girl 15-21.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): The tenth week's offering of the Hunter-Bradford Players, 16-21, was When We Were Twenty-one, in which they scored a hit here last year and was given again by request. Its brilliant lines, humor, fine sentiment and dramatic situations were, of course, most capably handled by the strong cast, which included Julia Dean, Orme Caldara, Frank E. Lamb, Clarence Handyside, John Findlay, John Westley, Edmond Elton, Arthur Hoyt, Walter Hitchcock, Robert Ober, Frank Bixby, Ida Lewis, Kathryn Moore, and Eugenia Flagg, and the closing week of this highly successful and artistic engagement was marked by tremendous audiences and enthusiasm, and expressions on all sides of deep regret that it could not be prolonged. After two weeks in Worcester they close for a well merited vacation, when they will again resume work with well-known organizations. Clarence Handyside, Arthur Hoyt, Frank Bixby, and Beatrice Buckley will be members of The Vanderbilt Cup; John Findlay and Robert Ober will join the Arnold Daly co.; Frank E. Lamb goes to Chicago to put on a new play. The Umpire, for Manager Harry Askin, and later will join The Prince Chap co.; John Westley will play leads in a new production by Walter Lawrence; Edmund Elton will be in Before and After; Walter Hitchcock will resume with the Otis Skinner co., Evelyn Wielding with the James K. Hackett co., and Ida Lewis with one of the Liebler cos. Julia Dean, the popular leading woman, and Orme Caldara, who made a good impression as leading man, have several flattering offers under consideration. A large credit of the artistic success of this co.'s productions is due to the able and intelligent work of Stage Director Frank E. Lamb, and to Messrs. Hunter, Bradford, and Frank E. Reid, the proprietors and managers, the thanks of all theatregoers is due for the treat afforded them. Dockstader will enliven things 25, after which the theatre will close its long and prosperous season until early Fall.——POLI'S (S. Z. Poli, prop.; Louis Kilby, mgr.): Northern Lights was the attraction week of 16-21, and that the large audiences thoroughly enjoyed the offering was evinced by the frequent and hearty applause. Margaret Pitt in an emotional part was particularly good, and Leita Russell caused much merriment in a clever comedy role. William Robert Daly, a newcomer, an artistic addition to the co., made the most of a part that was not adequate to his talents. Campbell Stratton handled well the stoicism character of the Indian. Others who deserve mention were Frank Darien, William Kirby, John B. Whiteman, Gay Rhea, and Ada Sherman. The scenery and costumes were elaborate and in keeping with the surroundings of the story.——ITEMS: Well-known professional visitors at Parsons' recently en passant were Louis Mann 12 and Marie Cahill and automobile party 14.—George D. Curtis, who has worked on several metropolitan journals in years gone by and is a "charter member" of local newspaperdom, has resigned from the staff of the Hartford "Times," where he acted as special writer and assistant dramatic critic, to devote all his time to his recent appointment as manager of the Connecticut Commission to the Jamestown, Va., Centennial.—F. E. Reid, local manager and partner proprietor of the Hunter-Bradford Players, has in meditation several new schemes for next season.

A. DUMONT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; E. B. Mitchell, res. mgr.): Quite the best of this Summer season's stock productions was The Climbers 16-21; the roles were well assigned and to the full numerical strength of the co. was added the presence of Jane Tree and Ruth Handforth; the elaborate mountings and rich costumes brought forth further praise for Mr. McGill's ability as a producer; Gertrude Shipman's Mrs. Sterling was well conceived and her enactment of the trying role compared well with that of the play's earlier "star productions"; William Canfield had the next best opportunities as Dick Sterling and shared honors with Miss Shipman and Mr. McGill, whose Ned Warden was typically good and as compared with his Dunstan Kirke and Kerchival West earlier in the season proved his versatility as a social climber of the parvenu quality; Dorothy Lamb deserved her cordial reception and made the part a fitting foil for Jessie Pringle's Mrs. Hunter; Ruth Hunter, by Jane Tree, proved a surprisingly capable bit of work and filled a niche which has been vacant all season; Everett Butterfield and Margaret Hagen had the juvenile roles; the rest of the co. had minor roles and made the most of them.

W. P. HOPKINS.

WATERBURY.—POLI'S (Harry Parsons, mgr.): The Poli Stock co. in Friends 16-21 attracted large and well pleased audiences.

GEORGIA.

AUGUSTA.—LAKEVIEW CASINO (Will J. Irvin, res. mgr.): Peruchi-Gypsene co. 9-14, presenting Trilby and The Hand of Man; good performances and audiences.

IDAHO.

BOISE CITY.—RIVERSIDE PARK (M. Christensen, mgr.): Cassidy's Musical Comedy co. in Camille, burlesque opera, continued to draw good houses past week.——FOREST PARK (W. E. Lock, mgr.): Vaudeville and moving pictures past week; good business.

ILLINOIS.

PEORIA.—MAIN STREET (Davis and Churchill, mgrs.; J. C. Cutler, res. mgr.): Livingstone Stock co. presented The Circus Girl week 15-22. The situations and the dialogue are witty and interesting. Vail De Vernon in the title-role gave a fine presentation of the part, being chic and altogether fascinating. Frank Egamish in the leading male part, that of Arthur Hummingtop, made a hit. Walter Paulter as Joshua, the brother-in-law; Millie Freeman as the mother-in-law, Rita Knight as Mrs. Hummingtop, Odetta Power as the niece, Robert Preston as the artist friend, Minnette Stock as the maid, and James Reaute as the butler all made good use of their roles. Crowded houses every evening. Week 22-29 A Romance of the Sierras.——AL FRESCO PARK (Vernon C. Seaver, pres. and mgr.; Oscar W. Miller, vice-pres.): Park has been doing tremendous business, and is certainly giving people big value for their money. All the various attractions have been drawing crowds. Special attraction week of 8-15 was John L. Sullivan in a sparring exhibition and a monologue delivery. Week of 15-22 park provided a big list of free attractions, chief of which were Professor Frasher, the Meyer Children, Eddie Sawyer, and Jack McGraw, bicycle plunger. The new vaudeville theatre at the park has been doing fine, and featured moving pictures, Bonnie Cruz, contralto; Nettie Fields, and Frank Holliday. Park is arranging for other big acts, and Vice-President Miller has just returned from New York city.——STONE HILL GARDEN (Frank Grave, prop.): Stock presenting week 16-22 The Shadows of a Crime; business extra good.——VIRGINIA BEACH (Frank Heineke, prop.): Large crowds.——GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Raines Tyrolean Singers 22-29.——RIVER FRONT: French's Big New Sensation 19-21.——ITEMS: Manager Cutler, of Main Street Theatre, has gone to Denver with delegation of Peoria Elks.—Work is progressing steadily on new Majestic Theatre, and it will probably be ready for the opening of season this Fall.

BLOOMINGTON.—LAKE PARK THEATRE (Matt Kusell, mgr.): Myrkle-Harder co. opened a two weeks' engagement 15, presenting The Slave Girl; the co. is a good one and pleased the very large audience; specialties were given between the acts; among these were Latimore and Leigh. Plays announced for the week are My Uncle from Japan, Evils of Paris, The Quaker Tragedy, and East Lynne. Mr. Curtis, the local manager of the theatre, by his courtesy has made many friends for the house.——Hale's Fire Fighters showed 16, 17, on the circus grounds at the south end of the park. They arrived too late to exhibit afternoon 16, but gave three capital performances to capacity houses; the two-ring circus which precedes the fire show is made up of excellent equestrian, acrobatic and aerial acts; among the latter the Flying Wards, of this city, were the recipients of hearty applause for their clever act; the reserved seats carried by this co. are by far the best seen here with any tented attraction.

CHAMPAIGN.—WEST END PARK (Matt Kusell, mgr.): Myrkle-Harder Stock co. June 25-15. Plays: The Clansman, Child of the Slums, A Crazy Idea, Brother vs. Brother, At Pike's Peak, The Fisherman's Daughter, Parish Priest, East Lynne, My Uncle from Japan, and The Girl from the West, pleasing crowded houses nightly. North Brothers' Comedians 16-22.——ITEM: Performance of 4 broke all previous records, there being 5,100 paid admissions.

CANTON.—RIJOU (F. E. Payden, mgr.): Vaudeville week 15-21; attendance S. R. O. every night.

INDIANA.

LA PORTE.—THEATRE (Wingfield, Rowland and Clifford, mgrs.): Rip Van Winkle 21 (under canvas).——ITEM: William C. Miller, resident manager, has tendered his resignation and will be succeeded by John W. Moore, who is in charge of the construction of the new theatre at Michigan City, and who will be resident manager of that house, will also handle the La Porte Theatre.

EVANSVILLE.—OAK SUMMIT PARK: Knights of Pythias benefit week 15. Beggar Prince Opera co. in the following operas: The Beggar Prince, Said Pasha, Fra Diavolo, Giroflo-Giroflia, Olivette, and Chimes of Normandy.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (J. O. Ellsworth, mgr.): Season at this house will open the latter part of August, and a strong line of attractions have been booked.——ITEMS: Manager E. O. Ellsworth joined the Iowa Elks in the pilgrimage to Denver 14.—The Summer season at Chautauqua Park in this city opens 27 for ten days, during which time a strong programme of platform talent will be heard.—O. H. Benson, who manages the Chautauqua at Goldfield, Ia., will be in charge of the Chautauqua in this city for the Midland Lyceum Bureau, which conducts a series of similar attractions in Iowa and Illinois each year.—Burton S. Nixon and Beulah Poynter are visiting relatives at Poplar Bluff, Ark., and preparing the details for the new production of Lena Rivers, in which Miss Poynter will be starred the coming season.

FRANK E. FOSTER.

SIOUX CITY.—RIVERSIDE PARK PAVILION: Howard-Dorset co. are drawing good business nightly. Change of bill twice a week. Plays last week: Three of a Kind and Young Mrs. Winthrop.

KANSAS.

TOPEKA.—UNDER CANVAS: Rucker's Kozak Wonder co. played Human Hearts last week under name of Her Fatal Sin. The plays for the coming week are Woman Against Woman, Kathleen Mavourneen, Divorced, The Creole's Revenge, The Lost Mine, Jesse James.——VINEWOOD PARK THEATRE: Closed 14 owing to small attendance; attractions were good and Lorraine Buchanan deserves especial praise as a manager.——AIR DOME PARK (Crawford and Kane, mgrs.): Doing big business. New moving pictres and good bill for coming week.

DAVID J. AUGUST.

LEAVENWORTH.—SUMMER THEATRE (Maurice and Charles Cunningham, mgrs.): The best bill of the season occupies the theatre week of 15, including the Washer Brothers, Miss De Boy, Adonis Fayblo, E. J. Appleby, the De Leys, Clarence Haslet, and the Peoplescope; business always good.

CHANUTE.—AIR DOME SUMMER THEATRE (Fred L. Williams, mgr.): Chase and Lister co. drawing crowds nightly; co. above the average. Barrie Stock co. 23 for two weeks.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers and Coleman, mgrs.): Rentfrow's Jolly Pathfinders opened with Soldiers of Fortune week 15-21; good co. and business.

MAINE.

BAR HARBOR.—CASINO (Osmond Emery, mgr.): When Women Love 14; good co. and business. Keystone Dramatic co. 21-28.

BANGOR.—OLDTOWN, CITY HALL THEATRE (E. J. Jordan, mgr.): When Women Love 21.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): The season will open with Eight Bells Aug. 17, 18. H. W. Taylor's Own Stock co. 20-25.——SAVOY (Al. Haynes, mgr.; George A. Haley, res. mgr.): For the twelfth week of its engagement 16-21, the Wright Huntington co. presented a double bill, Little Bonaparte and Betrayed. The curtain-raiser, Little Bonaparte, is from the pen of Philip Sheffield, the clever juvenile of the Huntington co., and tells a clever little story of the son of the great Corsican. The action takes place in Austria, in the home of a peasant in the Schonbrum hills, and treats of an intrigue between Madame de Bernolle and an officer in the Duke de Reichstadt's regiment. The duke is hunting game in the hills, and being overtaken by a storm, seeks the peasant's hut as a place of refuge. The peasant and host bears the young duke a deadly hatred because of the devastation of the Austrial country by Napoleon the First some twenty years previous, and with the young duke in his power is about to do him harm when the huntsmen's horns announce the approach of the duke's party. Madame de Bernolle's husband is of the party of huntsmen, and her escape from the embarrassment his presence would occasion and the ultimate rescue of the duke himself complete the action of the playette. The play was presented for the first time on any stage 16 and scored a pronounced hit. Philip Sheffield as Duke de Reichstadt (L'Aiglon) deserves

CHILD'S AWFUL SKIN HUMOR.

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"I wish to inform you that the Cuticura Remedies have put a stop to twelve years of misery I passed with my son. As an infant I noticed on his body a red spot, and treated same with different remedies for about five years, but when the spot began to get larger I put him under the care of doctors. Under their treatment the disease spread to four different parts of his body. The longer the doctors treated him the worse it grew. During the day it would get rough and form like scales. At night it would be cracked, inflamed and badly swollen, with terrible burning and itching. When I think of his suffering it nearly breaks my heart. His screams could be heard down stairs. The suffering of my son made me full of misery. I had no ambition to work, to eat, nor could I sleep. One doctor told me that my son's eczema was incurable, and gave it up for a bad job. One evening I saw an article in the paper about the wonderful Cuticura and decided to give it a trial. I tell you the Cuticura Ointment is worth its weight in gold, and when I had used the first box of Ointment there was a great improvement, and by the time I had used the second set of Cuticura Soap, Ointment and Resolvent my child was cured. He is now twelve years old, and his skin is as fine and smooth as silk. Michael Steinman, 7 Sumner Avenue, Brooklyn, N. Y., April 16, 1905."

great credit for his excellent performance, and deserved the flattering receptions that he received. Leslie Gerard as Madame de Beaulle and James A. Bothell as Joseph gave capable support. The play was well staged and costumed, and with a few minor changes should be successful on the road. Betrayed, which followed the one-act play, was given a good production. Corliss Giles as Count Prefil contributed his best work of the season. His manner was truly impressive at each demand upon the part. Mr. Giles has done nothing better this season. Harry S. Hadfield as Oscar de Beaupre was equally strong in his portrayal of the character. Nat Leffingwell, who made his first appearance with the co. in the character of Marinet, received a warm welcome from his many admirers. Jessie Ralph as Madame de Pompmeare was excellent. Dorothy Harden as Madame de Beaupre was seen to good advantage, especially in the scenes where there were demands for much emotion. Phillip Sheffield, James A. Bothell, and W. H. Quinn gave good support. The production was well staged under the direction of Alexander Von Mitzel. Attendance fair.——SHERDY'S (M. R. Sherdy, mgr.): C. R. Cook, res. mgr.): J. Frank Burke Stock co. presented Anita, the Singing Girl, 16-21 with marked success. J. Frank Burke as John Baird gave a good conception of the character that was marked by much dramatic power. W. H. Darveld as Manuel Gomez and Burt Walters as Red Tremont were very good. Ethel Elder as Anita deserves much credit for her splendid performance of the character as the singing girl; she was excellent and her rendition of her songs was a surprise to her many admirers. Ann Singleton did good work as Vera Donvers. Herbert Russell, Harry E. Humphrey, Florence Mack, and Florence Hartley did justice to the parts assigned them. A special feature was the singing by a local sextette and Little Evaline McVey in a clever specialty. The production was well staged. Special scenery by John and Henry Cahill added much to the enjoyment of the play. The stage-management of Harry Andrews was perfect. Attendance good. Hearts Adrift 23-28.——ITEMS: Bijou Washburne, of the Huntington co., has signed with The Burglar's Daughter for the coming season. Miss Washburne closed her engagement with the Huntington co. 14 and returned to New York 16.—May Tobin, of this city, has joined the Canobie Lake Opera co., Salem, N. H.—Pauline Harlow, who has been the guest of friends here for a few weeks, has signed with the same co. and will direct the chorus.—James Sutcliffe has signed with Old Isaac from the Bowery co. and left to join the co. 16.—Wright Huntington arrived in town 15, owing to the closing of the stock co. at Lawrence, Mass., 14.—Manager W. F. Mason arrived home from New York 14 with a strong list of bookings for the coming season.—Gustave A. Gauss, of the Burke co., on account of illness, has closed his engagement with the co. and left for his home in Baltimore to rest and recover from the operation.—Harriet Sterling, of The Girl of the Golden West co., is the guest of Jessie Ralph, of the Huntington co. Miss Sterling has signed with the same co. for next season, which will open Aug. 6.—The Stage Hands' Union of this city entertained the Cleveland, O., delegates to the Boston convention with a clambake and sail 15.—Alexander Von Mitzel, being out of the bill 16-21, went to New York 17 on business.—Mr. and Mrs. Harry S. Hadfield, of the Huntington co., were the guests of friends at dinner 15.—Manager Julius Cahn was the guest of Manager Mason 16.—Jessie Ralph and Philip Sheffield, of the Huntington co., were the guests of friends at dinner 18.—Much to the surprise and regret of the patrons the Wright Huntington Stock co. will close its season in this city 21. The closing is through no fault of the co., but is due to a business disagreement between Manager Haynes and the Board of Directors of the Savoy Theatre. The Huntington co. has made many friends here, and their departure is sincerely regretted by all who have come in contact with them during the season.

NEW BEDFORD.—HATHAWAY'S (Theodore B. Bayliss, mgr.: John M. Hathaway, res. mgr.): The Pearl of Savoy, as presented by the Hathaway Stock co. 16-21, proved an enormous success; Adra Ainslee, the new leading woman, was cordially welcomed; the audiences were quick to recognize and appreciate her ability and were most enthusiastic and liberal in applause; Wilbur Higby was excellent as Andre; Jessie Arnold showed her wonderful versatility in the exacting rôle of Chouchon; Anna L. Bates as Mother Margaret won new honors; Frank Thomas as Lonstalot made a good impression; Henry Duggan deserves special commendation for his remarkably clever work as Commander; the production reflects credit on Henry B. Stafford's ability as a stage director. Saved from Shame 23-28.

NORTH ADAMS.—HOOSAC VALLEY PARK THEATRE (Louis McMahon, mgr.): The Alabama Quartette furnished the bill at this house week ending 21; co. adequate. Miss Campbell, of New York, a reader, will give a recital in the Berkshire Club rooms on the evening of 30.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Gordon and Bennett have commenced rehearsals of The Holy City, which opens its season and that of the house 27. Members of Under the North Star co. are beginning to report for duty, and the play will be presented for the first time on any stage Aug. 6. It will also be under the direction of Gordon and Bennett. Porter J. White's Faust follows 10. My Wife's Family 22. A Stranger in Town 29. Thorns and Orange Blossoms Sept. 1.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, mgrs.): My Wife's Family 19. Chicago Stock co. 20-4.——ITEMS: Will Denison, manager of Malta Opera House, is now recovered after a severe illness of ten weeks.—Helen Trask, of the Ben Hur Opera co., is spending her vacation with her folks here.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seech, mgr.): Willard Mack and Maude Leone Stock co. 9-13. Plays: Up York State, Sins That Live, Madame Satan, When a Man's Single, and Little Miss Poor House, pleasing big business. My Wife's Family 14; fair co. and business. Hunt Stock co. 16-21.

LANSING.—WAVERLY (W. L. Stewart, mgr.): Young Mrs. Winthrope 16-18 pleased good business. The Tie That Binds 19-21.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): My Wife's Family 11; fair co. and house. Willard Mack Stock co. 23-28.

MONTANA.

MILES CITY.—OPERA HOUSE (George H. Ulmer, mgr.): S. F. pictures 10 to fair house.

NEW MEXICO.

EAST LAS VEGAS.—The J. I. Swain Comedy co. (under canvas) 9-16 pleased large crowds.

NEW JERSEY.

ASBURY PARK.—CASINO PIER (J. B. Delcher, mgr.): Ole Bang 16; co. and business poor. Primrose's Minstrels 17, 18 to S. R. O. The Faye 19-21 (return). Max Hoffman 23-25.

PLAINFIELD.—NEW THEATRE (W. J. Counihan, mgr.): Opens 28 with Chinatown Charlie, featuring Harry Fields.——ITEM: During the Summer the house was completely renovated.

PLEASURE BAY.—OPERA HOUSE (Freeman Bernstein, mgr.): Vaudeville 16-21.

NEW YORK.

ELMIRA.—RORICK'S (Henry Taylor, mgr.): The gem of the opera season thus far was the production of The Island of Promise by the Manhattan Opera co. 16-21; capacity business; full of tuneful songs, clever dances and pretty electrical effects, the strong co. was seen at its best and won praise without stint; Marie White as May Carlton, a comic opera prima donna, had her best role since joining the Manhattan co. and won an ovation; Helene Lorie looked as charming as ever as Princess Arabella and sang with the same sweetness that has characterized her work throughout the season; Louise Horner was bewitching as Dorothy, and Lillian Whiton made a thoroughly breezy Miss Wheeler, a press agent; honors were evenly distributed among the men: Eddie Flavelle, Alonzo Price, George Overy, and Robinson Newbold made a quartette of good comedians; Henry Taylor was seen to advantage as Lieutenant Bill Simpson, and Charles Winnatt as Pupernickle and Vera De Ford as Miss Carlton's jockey helped in the measure of good things. The Girl from Paris 23-28.——LYCEUM (M. Reis, mgr.: W. Charles Smith, res. mgr.): Primrose Minstrels 25.——ELMIRA COLLEGE: The Crystal Slipper 20, 21.——ITEMS: Sallie Morris, a popular member of the Manhattan Opera co., narrowly escaped drowning in the Chemung River, opposite Rorick's Theatre, 17.—The Salinger Opera co. closed a successful season at Owasco Lake, Auburn, N. Y., 21. Herbert Salinger, manager of the co. and formerly manager of Rorick's, will go into business in Auburn. Phil Branson and Tillie Salinger, of the co., have joined the Aborn Opera co.—Work on the new Auditorium Theatre here is being rushed to completion and the management hopes to have it ready for occupancy in September.—The Elmira and Seneca Lake electric road commenced running cars 10, increasing Elmira's theatregoing population by several towns. J. MAXWELL BEERS.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): The Vale Stock co. in When Love Is King attracted fairly good houses week 16-21; the several members handled their allotted roles commendably. Harvest Week 23-28.——COOK'S OPERA HOUSE (J. H. Moore, mgr.: W. B. McCallum, res. mgr.): Business very good week 16-21, with the Moore Stock co. in Pawnee the Cricket as the attraction. Robert Emmet week 23-28.——LYCEUM (M. E. Wolff, mgr.): The Stewart Opera co. in The Mikado pleased fine attendance week 16-21. Faust will be presented week 23-28, closing the engagement of this sterling organization.——BIJOU DREAM (American Amusement Co., mgrs.): This new bidder for amusement patronage opened its doors 14 and business has been satisfactory during week 16-21: moving pictures is the attraction, at the nominal price of 5 cents admission.

J. W. CARRUTHERS.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle Sherlock, mgr.): George H. Primrose's Minstrels Aug. 6, 7. The Maid and the Mummy 9. Black Patti 10. Lorne Elwyn 13-18. Chauncey Olcott 17, 18.——CONVENTION HALL (James D. McNulty, mgr.): Lew Dockstader's Minstrels Aug. 7. Ben Harris' Star Specialty co. 14, 15.

TROY.—LYCEUM THEATRE: Edna Archer Crawford and co. in Pink Dominos 9-14; splendid business. Moths for week of 16-21 is drawing well.——ITEMS: Proctor's Griswold will open with vaudeville about Aug. 20.—Harry Miller, a singer in Ben Hur co., is in Troy with his family and will join the co. again when the season opens.

LOCKPORT.—OLCOTT BEACH. RUSTIC THEATRE (Charles Stevens, mgr.): Four Bootblacks, La Adelin, Beasley, Mike Hanlon and others made up one of the best bills of the season at this popular house 16-22.

CLYDE.—OPERA HOUSE (W. S. Nichol, act. mgr.): Clifton Mallory and Miss Dean produced David Garrick, supported by local talent, 13, 14, to S. R. O.; best of satisfaction.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): Orpheum Vaudeville co. 10 attracted fair business. Orpheum Vaudeville co. 17. Henrietta Crossman in Mary, Mary, Quite Contrary, 18. Orpheum Vaudeville co. 20, 21. 1. Hooligan's Troubles 3, 4. Uncle Josh Perkins 5.——ITEM: Bayse and Berch will be lessees and managers of the Bijou, to be opened 23. A continuous performance of Miles Brothers' moving pictures will be given daily, afternoon and evening. Change of programme bi-weekly.

JAMESTOWN.—OPERA HOUSE (W. B. De Nault, mgr.): Martin E. Lew in San Francisco moving pictures and lecture 16 pleased fair house.

MANDAN.—OPERA HOUSE (T. C. Kennelly, mgr.): San Francisco pictures 13.

OHIO.

EAST LIVERPOOL.—ROCK SPRINGS THEATRE (P. M. Cooley, mgr.): Innes and his band delighted two enormous crowds 15. Bill for week of 16 was Dorothy Kenton, Al. Lawrence, the Shubert Quartette, Schoen and Rise, pleasing large audiences. Bill for week 23 are the Maxsmith Duo, the Chadwick Trio, the Great Henry French, Klein and Klein.

URICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Outran, mgrs.): Ferdinand Grahamme Comedy co. opened a week's engagement 16 in A Black Sheep, pleasing full house.

PENNSYLVANIA.

ALTOONA.—PARK (O. C. Hartley, mgr.): The Tanemas, George W. Hussey, Elwood co., Elsie Harvey, Short and Shorty, and George and Harrington are pleasing good houses this week.——PASTIME (Silverman Brothers, mgrs.): Moving pictures and illustrated songs to good business.——ITEMS: George Ketchem will build a new vaudeville house for Dayton, O., to be in the Keith circuit.—Marion Heyburn, of the Beauty Doctor co., whose home is in this city, was operated on for appendicitis at Aurora, Ill., where she is visiting. The operation was successful.—J. K. Burke and L. B. Pool were in town this week.—The Keith booking circuit now has 117 houses, the latest just being added in Canton, O.

JOHNSTOWN.—LUNA PARK THEATRE (Hy. Clark, mgr.): This week's bill is a farce entitled Two Jolly Companions, by M. W. Hanley. It is a roaring farce, and during the second act the following specialties are given: De Graff Sisters in songs and dances, Terry and Melmer in The Doctor and the Show Girl, Billy Barlow in song and story, Hanley and Flynn in song and dance, and Mlle. De Lome, juggler and hoop roller. The attendance was good and the attraction meets with approval. Free act, Madame Breton, leaping the gap on a bicycle.——ISLAND PARK (T. J. Flournoy, mgr.): Usual attractions; doing good business.

LANCASTER.—ROCKY SPRINGS PARK (H. B. Griffiths, mgr.): Mamie Fleming co. 14 closed a very successful four weeks' engagement. The Christian Missionary Alliance held their annual services in the theatre 16-21. The Metropolitan Stock co. 23-28 in Woman Against Woman, with Eloise Elison as leading lady.

HARRISBURG.—PAXTANG PARK (F. Davis, mgr.): Seeback, the Pryors, Devine and Williams, V. P. Woodward, Princess Chinquila, assisted by Ed Newell, 16-21; good business; pleased. The Tanemas, Polk and Polk, Ed B. and Rolla White, Joe G. Hardman, and Kittie Nice 23-28.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Fray, mgr.): Vallamont Stock co. in Polly Primrose 13-14 and Under the Stars and Stripes 16-18 to only fair business; audiences pleased.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Lew Dockstader and his minstrels will inaugurate the local dramatic season 30.

TENNESSEE.

PARIS.—CRETE OPERA HOUSE (S. W. Johnson, mgr.): A Trip Through the Orient 9, 10, pleased two fair houses. Season closed.

TEXAS.

PALESTINE.—OLYMPIC OPERA HOUSE (Lacy and Morris, mgrs.): Moving pictures and illustrated songs by Mr. and Mrs. Kuntz drew well week of 9.

VERMONT.

BELLOWS FALLS.—RUSTIC BARBERS PARK (O. M. Custer, mgr.): Colonial Stock co., with Rolla Lloyd, week of 23. The week of 9 was the record for the theatre; over 5,000 in attendance.——ITEM: Annie Dell Fletcher Johnson has signed with Maurice Grau.

RUTLAND.—PARK THEATRE (Felix Biel, mgr.): Lorne Elwyn co. week 16 to S. R. O. Plays: Black Hand, Crimson Stain, Anita the Singing Girl, The Girl from the Golden East, Hand of Man, Polly Primrose; receipts $1,100. Viola Wilson Stock co. week 23.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Crandell's Vaudeville co. (under canvas) 9-14; good co. and business.

WOODSTOCK.—MUSIC HALL (A. R. Morgan, mgr.): Lyric moving pictures 24. Quincy Adams Sawyer Aug. 11.

VIRGINIA.

RICHMOND.—CASINO (Charles I. McKee, mgr.): Max Hoffman's Vaudeville co. 16-21, playing to capacity every performance; best attraction of the season. Vaudeville 23-28.

WASHINGTON.

TACOMA.—Stock cos. at Tacoma and Star; vaudeville at Grand and Crystal week 8-14.

WISCONSIN.

SUPERIOR.—GRAND (C. A. Marshall, mgr.): Tom Marks Stock co. 16-21.——BIJOU (L. O. Whittier, mgr.): Week 16-21: Mr. and Mrs. Cal Stewart, the Great Rauls, Baby Mary, Miller and Mason, and Bessie Whittier; business good.

SHEBOYGAN.—UNIQUE FAMILY (Ed P. Kline, mgr.): This house is undergoing extensive improvements and will be opened about Sept. 1. May Hosmer at the White City Theatre in The Octoroon 15-21.

RACINE.—BIJOU FAMILY (F. J. O'Brien, mgr.): Vaudeville week 8-14. Headliners: Martynne, Queen and Ross, Jarvis and Tudor, Roberts and his dogs. Good business all week.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): 'Frisco pictures 12-14, with explanatory remarks by Leonard J. Mack, formerly of the Alcazar Stock co.; business fair. Herrmann the Great 16-21 opened to good house; performance excellent. The Harvard Girl 23-25.——ITEMS: F. G. Spencer will control the Midway privileges at the St. John Exhibition, Sept. 1-7, and will present a superior lot of legitimate attractions. A. O. Skinner is president of the Exhibition Association, with C. J. Milligan, manager, and John Gleason, Jr., secretary.—Will T. Carleton, the well-known stage-manager, has come down here for the cool breezes of his old home. Judge Carleton, now of Woodstock, is a brother. The judge was for years the DRAMATIC MIRROR's correspondent at this city.—P. A. Nannary, who has been summering here, left recently for Gotham.

BRANTFORD, ONT.—GRAND VALLEY PARK (H. A. La Motte, mgr.): The Moonshiners 9-12. Wild Cat 14. Man of Mystery 16-21.——ITEMS: Carleton Sisters closed 21; members of co. leave to join the various cos. for Fall engagements.—Manager Patterson, of the street railway co., is trying to secure some attractions to fill balance of season at park.—Corey Meehan, of Dad's Side Partner co., is spending his vacation here.

LONDON, ONT.—GRAND (John E. Turton, mgr.): Sevengala (hypnotist) opened a two weeks' engagement to light house, but business is improving; his work is out of the ordinary and the telepathy tests are mystifying.——SPRINGBANK PARK THEATRE (J. R. Stewart, mgr.): The Lyceum Stock co. continues to draw crowds and please. The bills for present week are The Circus Girl (repeated) 16-18 and Jane 19-21.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN

Auben, Louise, Maud Allen, Mrs. J. K. Adams.

Bradley, Alice, Blanche Burnham, Adelaide Boothby, Beatrice Balfour, Edythe Bryan, Maud Blair, Rose L. Bartling, Maud Beaumont, Lillian Blauvelt, Mrs. Geo. Barnum, Ivy Bowman, Marguerite Blake, Violet Black, Edna G. Brothers, Edna Burt, Blanche Bowers.

Calven, Ratie, Roslyn Coghlan, Jeane Caldwire, Edith Curtis, Irene Crommell, Louise Closser, Jane Courthope, Fannie Clifford, Phyllis Carrington, Sylvester Cornish, Gladys Claire, Mary Conwell, Virginia Calvert, Carlene Carkeek, Gwendoline Coates, Edna Collins, Faith Collins, Una Clayton.

De Wolfe, Drina, Mrs. R. J. Dillon, Mrs. Daiby, Cora E. Daigneau, Alice Davis, Gladys Dumas, Nane Davees, Eugene Du Bois, Beatrice De Vere, Loraine Dreux, Jane Dore.

Ellet, Lizzie, Mrs. W. A. Edwards, Mabel Esmeralda, Marie Earle, Gracie Emmons, Grace Elliston, Sybil Ellison, Gertrude Emerson.

Fields, Fannie, Mary Fairchild, Della Freese, Winfield Florence, Pauline Frederics, Mrs. Rich'd G. H. Ferris, Marie Franklin, Pauline Fletcher, Josephine E. Firth, M. Elizabeth Forbes.

Gould, Geneva, Mrs. Lou Goodhart, Lucile Geary, Alice Gray, Mrs. Chas. Green, Mae Gillette, Annie Girard, Emma L. Giffin, Sophie R. Gordon, Amelia Gardner.

Hill, Ani, Grace Hoyt, Louise C. Hewes, Marie Horton, Marie Hager, Mrs. Jno. Hickey, May Harrison, Isabel Hall, Bessie H. Hobbs, Grace Huntington, Isabelle Hutchinson, Mrs. Melville Holtz, Violet Hampton, Mrs. Y. D. Haskins, Maude Harrison, Carolyn Hall, Florence Hadley, Frances Hamilton.

Irvin, Beatrice, Francis Ibbottson.

Johnson, Marion Pollock, Marie Johnson, Adele Jackson, Estelle T. Joyce, Vernona Jarbeau.

Killani, Cora, Maude Kavanaugh, Lulu Klein, Mrs. Jas. Kearney, Mae Kahn.

Longfellow, Marion, Leona Leigh, Lidy Learn, Gene Luneska, Irma La Pierre, Bessie Lee, Claudia Lucas, Carolyn A. Lee, Louise Lydmeth, Lillian N. Leslie, Alice Lonnon.

Moore, Elsie, Louise Margaret, Katherine C. Montague, Louise Manning, Olive Madison, Delma Maynard, Maude Mordaunt, Tulli Marshall, Kathleen Moore, Derenda Mayo, Irene Moore, Grace Merritt, Cassie Martin, Irene Mirror, Lolla McIntyre, Eunice Mackay, May McCabe, Helen McLeod, Florence McCarthy, Caroline McLean.

Palmer, Ethelyn, Madelon Payne, Jane Peyton, Kathryn Powell, Rose B. Parker, Hattie Perry, Suzanne Perry.

Ring, Frances, Louise Rial, Florence Reed, Margaret Ryan, Mrs. Thos. W. Ross, Lillian Raymond, Orma Raymond, Mrs. F. A. Robbins, Laura Robie, Julie Ring, Dorothy W. Rogers, Sadie Radcliff.

Scarsdale, Loria, Marie D. Shotwell, Dorothea Sadler, Allie Spooner, Lavinia Shannon, Gertrude Swiggett, Sara Sumner, Mrs. Edw. P. Sedley, Ella Snyder, Blanche Shirley, Grace Sessler, Mabel Stanton, Kathryn Sargent, Myrtle C. Shaw, Mrs. F. E. Spooner, Hazel Silliman, Ella Salsbury, Violet Staley, Dorothy Scott, Bessie Stewart.

Talbot, Edith, Helen S. Taylor, Mamie Tucker, Mrs. Otis Turner, Pearl T. Tale, Lillian Taylor, Miss B. T. Taylor.

Vashti, Mabel, Jennie Vadera, Maud Vanning, Mrs. Harold Van Amber, Hattie Van Buren, Ida Vernon.

West, Nona, Edith Warren, Madiline Winthrope, Helen Webster, Beulah Watson, Eleanor P. Whitney, Adele Wilburn, Rene Ware, Eugenie Woodward, Margaret Whipple, Elgie Wilson, Georgia White, Ivy Williams.

Zell, Ada.

MEN.

Aranconi, Ernest, Archille Allerti, Jas. Adelman Ashley, Jas. Rich'd Anderson, Chas. Arthur.

Burke, Jno. T., Harry Blakemore, J. Brinsmead, Emile Barrangon, Geo. Berkely, Frank Byrne, Frank Bouman, Jas. Beall, Edw. V. Baker, Jos. L. Brandt, Wm. Beach, Fred Bigelow, M. Burt, Fred C. Berger, Carlton S. Burton, Oscar G. Briggs, Guy T. Bennett, J. F. Burrill, W. W. Blair, Irwin Barker, R. A. Bennett, Frank H. Bright, Hayden Brooks, Geo. Berry.

Charwaite, Arthur, Fred Collier, C. T. E. Clay, W. C. Cunningham, A. L. Chaplin, Bunnie Cohan, C. Hamilton Cooper, Cohn Campbell, Ralph E. Cummings, Walter Colligan, E. H. Coate, Wm. B. Colvin, J. E. Coutts, Emmett O. Conner, Ed W. Cook, Herb't J. Corthell, Wm. I. Cohen, Ormsby Court.

De Lacy, Victor, E. A. Dodge, Jno. Dempsey, Roland H. Decker, Stanley Darke, Wm. H. Dehlman, Jno. A. Dewey, Herb't Denton, D. G. Davidson, E. G. Davidson.

Eck, Tom, Howard Ewing, W. C. Elmendorf, Wm. D. Emerson, Elwyn Eaton.

Fuller, Mark, Clinton P. Finy, Geo. Francis, Chas. Farrington, Irving S. Finn, W. S. Freed, Harry Fern, Geo. Farren, W. E. Ferguson, Harry Farnham, Fred Frear, Fred Fourpaugh, Alb. Farrington, Geo. A. Florida.

Gordon, Jas., Douglass Gerrard, E. A. Gagnier, W. M. Goodhue, Phil A. Gastrock, Chris Green, Roland Gordon, C. P. Grenecker, E. L. Goodhart, C. Byron Grant.

Hutchinson, Willard, Alb. Howson, Jas. C. Husted, Arthur Hoops, Harold W. Heald, Dan'l Harnell, Fred R. Haff, J. C. Hickey, Walter Howe, Chas. Hatfield, Chas. K. Harris, F. Stanton Heck, A. H. Harrington, David Higgins, Harsky and Begere.

Irvington, H. E., Tom H. Ince.

Jacobs, Jos. M., E. C. Jepson, Geo. M. Jackson, Eugene L. Johnson, True S. James.

Kelsey, Herb't, J. H. Knowles, Frank Karrington, Harry G. Keenan, Fred Kerby, Frank T. Kentsing, Clement R. Kirby, Geo. Kunkel, Geo. Kerr, Harry King, Kenny and Westfall.

Lloyd, Chas., Howard Lurtz, Earl Lee, Murry Livingston, H. G. Lounsdale, H. E. Lloyds, Nelson Lewis, Alb. Lando.

Moore, Tom, Sidnie Mansfield, Thos. R. Mills, Alf Moore, L. Hobbs Martin, Wm. Morris, Thos. Meegan, J. T. Macauley, Thos. Meighan, David Miles, Geo. Martin, David Montgomery, Prof. C. A. Mueller, W. Chrystie Miller, Fred Meek, H. O. Miller, Sam D. Merill, Harry Mayo, Carl Mordant, J. J. Moore, Harry Mantell, C. M. Murph, Chas. Mack, Nell McNeil, Alph McAlpin, Jas. R. Mackie, Archie McCaskill, Jno. McNarnaed, Chas. W. McDaniel, W. J. McGraw.

Nowell, Wedgewood, Jas. Nell, Will Neff, Arthur R. Nice, Geo. Neville, T. W. Nelson, Jno. K. Newman, A. M. Norton, Nat Wilson.

Owen, Wm., Ross O'Neil, Will H. Oviatt, Baby Owen, Carl Odell, Ernest Orr.

Peters, Will A., E. Dominick Parker, C. H. Prouty, Jos. A. Physloe, Tully M. Phillips, Al. Perry.

Robertson, Donald, Robt. B. Ross, Frank A. Robbins, Harrington Reynolds, Frank Raymond, J. Wilkie Rusk, Bob Roberts, Chas. Rich, Jas. R. Raimund, Wilson Ross, Holly Rossmyre, Jno. Ransome, Craig Roylston, D. R. Ryan, Geo. Roberts, Ben Roth, Jno. R. Rogers, Ritter and Fanshaw.

Sargent, G. Roland, W. V. Somers, Jack Symes, Clyde H. Shropshire, C. Nick Stark, F. C. Stein, Matt B. Snyder, Jno. C. Slavin, Julius Steiger, E. J. Seems, Fred'k Sullivan, Ben F. Simpson, Geo. Schroder, Max. Stutz, J. Edmund Stanley, Wm. Sheehan, Harry Sheehan, O. Schemel, Earnest Simonette, Geo. Sumner, F. K. Steele, Scott Siggins, Chas. H. Smith, Harry Sedley, M. A. Somers, J. H. Surridge, Fred St. Onge, Chas. R. Stickney, Jas. W. Smiley, Russell Snodd, Melville Stoltz.

Taylor, Clarence, R. Whitlock Tucker, Wm. H. Tucker, Knife Throwers, Otis B. Thayer, Geo. Thornton.

Waldron, Andrew, Al. Welder, S. S. Wiltsie, J. Alb. Wallerstedt, Raymond Whitaker, Townsend Walsh, Frank E. Woods, Eugene Woodward, Emmitt Whitney, Harry Ward, Noble O. Weaver, Jas. R. Waite, Fred Weston.

Young, Jas.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A LITTLE OUTCAST (E. J. Carpenter): Elgin, Ill., Aug. 19, De Kalb 20, Savanna 21.
ARDEN, EDWIN: Chicago, Ill., June 25—indefinite.
AT CRIPPLE CREEK (Eastern: E. J. Carpenter): New York city Aug. 4-11.
AT CRIPPLE CREEK (Western: E. J. Carpenter): Ft. Wayne, Ind., Aug. 5, Indianapolis 6-8.
AT THE WORLD'S MERCY (Spencer and Aborn, mgrs.): Pittsburgh, Pa., July 28-Aug. 4.
A WIFE'S SECRET (Spencer and Aborn, mgrs.): Columbus, O., Aug. 2-4.
BEDFORD'S HOPE (Lincoln J. Carter, mgr.): Chicago, Ill., July 8—indefinite.
BERTHA, THE SEWING MACHINE GIRL (Al. Woods, mgr.): Boston, Mass., Aug. 4-11.
BROWN OF HARVARD (Henry Miller, mgr.): Chicago, Ill., June 9—indefinite.
KNOTT, ROSELLE (Sweely, Shipman and Co., mgrs.): Charlottetown, P. E. I., July 24, Sackville, N. B., 25, Chatham 26, New Castle 27, Fredericton 28, Woodstock 30, Presque Isle, Me., 31.
MY WIFE'S FAMILY (W. McGowan, mgr.): Mt. Pleasant, Mich., July 24, Belding 25, Cadillac 26, Big Rapids 27, Reed City 28, Boyne City 30, East Jordan 31, Traverse City Aug. 1, Frankfort 2, Ludington 3.
PECK AND HIS MOTHER-IN-LAW (Geo. A. Florida, mgr.): Westville, N. S., July 24, Picton 25, Charlottetown, P. E. I., 26, 27, Summerside 28.
QUEEN OF THE WHITE SLAVES: New York city July 28-Aug. 4.
SUNNY SOUTH (J. C. Rockwell, mgr.): Nantasket Beach, Mass., July 2-Sept. 3.
THE DAUGHTERS OF MAN: Chicago, Ill., July 30-Aug. 4.
THE FAST MAIL (Scott and Traynor, mgrs.): Chicago, Ill., July 22-28, Hammond, Ind., 29, Indianapolis, Ind., 30-Aug. 1, Dayton, O., 2-4.
THE FOUR CORNERS OF THE EARTH (Klimt and Gazzolo, owners; Frank Gazzolo, mgr.): Louisville, Ky., Aug. 12-18.
THE GAMBLER OF THE WEST: New York city July 28-Aug. 4.
THE KING OF DIAMONDS (Louis Heminway, mgr.): New York city July 28-Aug. 4.
THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.
THE LION AND THE MOUSE (Western: Henry B. Harris, mgr.): Chicago, Ill., May 28—indefinite.
UNCLE JOSH PERKINS (Western: H. H. Frazee, prop.): Burlington, Wis., July 25, Delevan 26, Lake Geneva 27, Waukegan, Ill., 28, Kenosha, Wis., 29, Portage 30, Grand Rapids 31, Marshfield Aug. 1, Neillsville 2, Chippewa Falls 3, Stillwater, Minn., 4, St. Cloud 5.
UNCLE JOSH SPRUCEBY (Eastern: Hanks and Frazee, mgrs.): Chicago, Ill., July 29-Aug. 11.
WEARY WILLIE WALKER (Spitz and Nathanson Amuse. Co., mgrs.): Lubec, Me., July 24, Machias 25, Ellsworth 26, Oldtown 28.
WHEN WOMEN LOVE (Spitz and Nathanson Amuse. Co., mgrs.): Newport, Me., July 23, Dexter 24, Skowhegan 25, Madison 26, Livermore Falls 27, Rumford Falls 28, Norway 30, Belthel 31.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass., April 14—indefinite.
ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALBEE (Edw. F. Albee, prop.): Providence, R. I., May 7—indefinite.
ALLEN: Tacoma, Wash., May 28—indefinite.
AYLESWORTH (Arthur J. Aylesworth, mgr.): Seattle, Wash., May 6—indefinite.
BARNARD: Montreal, Can., July 2—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.
BELLOWS: Denver, Col., May 26—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., May 14—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BROWN-BAKER: Milwaukee, Wis., May 28—indefinite.
BUFFINGTON STOCK (D. A. Buffington, mgr.): Fall River, Mass., April 17—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
BURKE, J. FRANK (John W. Burry, mgr.): Fall River, Mass., April 12—indefinite.
CALIFORNIA (Smith and Fredericks, mgrs.): Sacramento, Cal., June 11-Sept. 30.
CAPE THEATRE: Portland, Me., June 18—indefinite.
COLUMBIA THEATRE: Washington, D. C., April—indefinite.
CRAIG, JOHN: Boston, Mass., June 25—indefinite.
CRAWFORD, EDNA ARCHER: Troy, N. Y., July 2—indefinite.
DAVIS, HARRY: Pittsburgh, Pa., June 25—indefinite.
DOUGLAS, BYRON: Spokane, Wash., April 30-Aug. 18.
EMPIRE: Providence, R. I., May 28—indefinite.
FAWCETT (Geo. Fawcett, mgr.): St. Paul, Minn., June 4—indefinite.
FERRIS STOCK: Minneapolis, Minn., July 1-Sept. 22.
FISCHER'S (R. G. Welch, mgr.): Denver, Col., May 20-July 28.
FULLER, ETHEL: St. Louis, Mo., May 28—indefinite.
FULTON: Lincoln, Neb., May 14—indefinite.
GEM: Portland, Me., June 18—indefinite.
GILMORE: Topeka, Kan., May 21—indefinite.
GLASER, VAUGHAN: Columbus, O., July 16—indefinite.
HARTFORD: Cleveland, O., April 2—indefinite.
HATHAWAY: New Bedford, Mass., May 14—indefinite.
HATHAWAY (Barwald and Leffingwell, mgrs.): Lowell, Mass., April 16—indefinite.
HAWTHORNE THEATRE (C. T. Jackson, mgr.): Clear Lake, Ia., June 18—indefinite.
HERMANN, SELMA: Chicago, Ill., June 25—indefinite.
HERZ: Cleveland, O., June 4—indefinite.
HIGHLAND PARK (Nathan Appel, mgr.): York, Pa., June 18—indefinite.
HOLDEN (Holden Brothers, mgrs.): Grand Rapids, Mich., May 14—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 7-July 28, Worcester, Mass., 30-Aug. 11.
HUNTER-BRADFORD: Springfield, Mass., May 21-July 21, Worcester 23-Aug. 18.
HUNTINGTON, WRIGHT: Fall River, Mass., April 30—indefinite.
HUNTINGTON, WRIGHT: Lawrence, Mass., July 2—indefinite.
KING (Joseph King, mgr.): Terre Haute, Ind., May 28—indefinite.
LIVINGSTONE STOCK (F. H. Livingstone, mgr.): Peoria, Ill., June 18—indefinite.
LYCEUM PLAYERS: Buffalo, N. Y., May 7—indefinite.
McCULLUM (Bartley McCullum, mgr.): Portland, Me., May 28—indefinite.
MACDOWELL, MELBOURNE: Albany, N. Y., May 28—indefinite.
MAJESTIC: Utica, N. Y., June 18—indefinite.
MATTICE (W. B. Mattice, mgr.): St. Thomas, Ont., June 11—indefinite.
MITCHELL: Lancaster, Pa., June 4—indefinite.
MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 18—indefinite.
[illegible]: Cedar Rapids, Ia., May 21—indefinite.
PEOPLE'S: Kansas City, Kan., April 16—indefinite.
POLI'S (S. Z. Poli, mgr.): Waterbury, Conn., May 7—indefinite.
POLI'S (S. Z. Poli, mgr.): Hartford, Conn., May 28—indefinite.
POLI'S: Bridgeport, Conn., May 21—indefinite.
POLI'S (S. Z. Poli, mgr.): Springfield, Mass., May 21—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
REDNER: Adrian, Mich., June 2—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., July 2—indefinite.
STAR: Portland, Ore., July 9—indefinite.
SUBURBAN GARDENS: St. Louis, Mo., May 20—indefinite.
TUCKER, ETHEL (Mack Brothers, mgrs.): Salt Lake City, May 21—indefinite.
ULRICH: Los Angeles, Cal., April 15—indefinite.
VALE, LOUISE (Travers Vale, mgr.): Rochester, N. Y., June 18—indefinite.
VALLAMONT (Lyman A. Pray, mgr.): Williamsport, Pa., June 11—indefinite.
WAYNE STOCK: Evansville, Ind., June 25—indefinite.
WHITE'S: Marietta, Wis., June 3-Sept. 1.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.

REPERTOIRE COMPANIES.

BARRIE, EDWIN: Chanute, Kan., July 23-Aug. 4.
BOSTON COMEDY (H. Price Webber, mgr.): Augusta, Me., July 3—indefinite.
BUNTING, EMMA (Earl Burgess, mgr.): Burlington, Vt., July 23-Aug. 11.
BURGESS, EARL (Geo. K. Robinson, mgr.): Amsterdam, N. Y., July 23-Aug. 11.
BURGESS, EARL (Fred A. Hayward, mgr.): Glens Falls, N. Y., July 23-Aug. 11.
BURGESS, EARL (F. E. Sherry, mgr.): Perth Amboy, N. J., July 23-Aug. 11.
CHASE-LISTER THEATRE (Glenn E. Chase, mgr.): Iola, Kan., July 22-Aug. 4.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Manistique, Mich., July 23-28, Alpena 30-Aug. 4.
CONNORS STOCK (W. C. Connors, mgr.): Vinal Haven, Me., July 23-25.
CRADOC-NEVILLE (William Cradoc, mgr.): Cumberland, Md., June 11-Aug. 6.
CUTTER STOCK (Wallace R. Cutter, mgr.): Newark, O., July 15-Aug. 4.
DANIEL, MAUD: Mobile, Ala., July 9—indefinite.
FERRIS COMEDIANS (Harry Bubb, mgr.): Wausau, Wis., July 16-Aug. 4.
HALL, DON C.: Aurora, Ill., July 22-28, De Kalb 30-Aug. 4.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Bloomington, Ind., July 17—indefinite.
HARRISON AND SUTHERLAND: Sedalia, Mo., July 22-Aug. 4.
HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Cape Vincent, N. Y., July 23-28.
HILLMAN, MAY (Ernest Schnabel, mgr.): Buckroe Beach, Hampton, Va., May 27—indefinite.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Sandusky, O., April 30-Aug. 15.
HIMMELEIN'S IMPERIALS (John A. Himmelein, mgr.): Sandusky, O., May 14-Aug. 16.
HOWARD-DORSET (Geo. B. Howard, mgr.): Sioux City, Ia., June 10—indefinite.
HOYT COMEDY (H. G. Allen, mgr.): Hannibal, Mo., July 22-29, Clinton, Ill., 30-Aug. 4.
HUNT STOCK (M. A. Hunt, mgr.):
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): North East Harbor, Me., July 23-25, Bar Harbor 26-28.
KENNEDY PLAYERS: Marshall, Mo., July 23-28, Higginsville 30-Aug. 4.
KINGSLEY-RUSSELL (E. B. Russell, mgr.): Macomb, Ill., July 23-28.
MACMILLEN PLAYERS (Don Macmillen, mgr.): Springfield, Mo., July 22-Aug. 4.
MACK SWAIN THEATRE: Seattle, Wash., May 27—indefinite.
MARKS BROTHERS (R. W. Marks, mgr.): Perth, Ont., April 23—indefinite.
MATHES, CLARA: Peoria, Ill.—indefinite.
MORGAN-PEPPLE: Savanna, Ill., Aug. 1-3, Madison, Ia., 4.
MYRKLE-HARDER (Eastern: Wm. H. Harder, mgr.): Wilkes-Barre, Pa., July 16-Aug. 4.
MYRKLE-HARDER (Southern: Latimore and Leigh, mgrs.): Kankakee, Ill., July 23-28.
NEW YORK STANDARD STOCK (Standard Amusement Co., mgrs.): Gloversville, N. Y., July 23-28.
NYE, TOM FRANKLIN: Greenville, Tex., July 23-28.
OSMAN STOCK (John Osman, mgr.): Mansfield, O., July 16-28.
PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 14—indefinite.
PARTETON SISTERS (P. S. Whitham, mgr.): Brantford, Ont., July 1—indefinite.
PAYTON SISTERS (C. Stafford Payton, mgr.): Paris, Tex., July 22-Aug. 4.
SOTHERN, CHAUNCEY L. (Roland A. Osborne, mgr.): Asheville, N. C., June 25—indefinite.
STUTTZ THEATRE (L. E. Peterson, mgr.): Baton Rouge, La., June 25—indefinite.
VAN DYKE AND EATON (F. Much, mgr.): Keokuk, Ia., July 15-30, Springfield, Ill., Aug. 1-16.
WALLACK'S THEATRE CO. (Northern: Dubinski Bros., mgrs.): Rock Island, Ill., July 6—indefinite.
WALLACK'S THEATRE CO. (Southern: Dubinsky Bros., mgrs.): Beatrice, Neb., July 24-27.
WARNER COMEDY (Ben R. Warner, mgr.): McGregor, Ia.—indefinite.
WINNINGER BROTHERS' OWN: Waukesha, Wis., July 15-28, Winona, Minn., 30-Aug. 11.
YOUNG, EDWIN: Ossining, N. Y., July 23-30.

OPERA AND EXTRAVAGANZA.

AUGUSTIN DALY MUSICAL COMEDY (J. C. Duff, mgr.): Denver, Col., June 9-Sept. 1.
CASTLE SQUARE OPERA: Boston, Mass., June 4—indefinite.
DELMAR GARDEN OPERA: St. Louis, Mo., May 27—indefinite.
FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): Chicago, Ill., April 30-July 28.
HIS HONOR THE MAYOR: New York city May 28-Aug. 25.
IDORA PARK OPERA: Oakland, Cal., May 28—indefinite.
KENDALL MUSICAL COMEDY: Portland, Ore., June 10—indefinite.
MANHATTAN OPERA: Elmira, N. Y., June 4—indefinite.
POLLARD LILIPUTIAN OPERA (C. A. Pollard, mgr.): Brandon, Man., July 30-Aug. 4.
ROYAL OPERA: Des Moines, Ia., May 21—indefinite.
SAN FRANCISCO OPERA: Boise City, Ia., July 23-Aug. 19.
SEEING NEW YORK: New York city June 4—indefinite.
STEWART OPERA (Wm. Alexander, mgr.): Rochester, N. Y., May 28—indefinite.
THE GOVERNOR'S SON (Cohan and Harris, mgrs.): New York city June 4—indefinite.
THE HARVARD GIRL (Spitz and Nathanson Amuse. Co., mgrs.): St. John, N. B., July 23-25, Calais, Me., 26, Lubec 27, Eastport 28, Machias 30.
THE LAND OF NOD: Chicago, Ill., July 9—indefinite.
THE MAN FROM NOW (Henry W. Savage, mgr.): Boston, Mass., May 28—indefinite.
THE SOCIAL WHIRL (Shubert Bros., mgrs.): New York city April 7—indefinite.
THE VANDERBILT CUP (Liebler and Co., mgrs.): Chicago, Ill., July 29—indefinite.

MINSTRELS.

BRYANT'S (G. W. Englebreth, mgr.): St. Louis, Mo., July 15-28.
DOCKSTADER'S, LEW (C. D. Wilson, mgr.): Hartford, Conn., July 25.
DE RUE BROTHERS' (Billy De Rue, mgr.): Clayton, N. Y., July 24, Philadelphia 25, Antwerp 26, Gouverneur 27, Canton 28, Potsdam 29, Malone 31, Tupper Lake Aug. 2, Saranac Lake 3, Lake Placid 4.
GORTON'S (C. C. Pearl, mgr.): Riverhead, N. Y., July 23, 24, Huntington 25, Pt. Jefferson 26, Northport 27, Hempstead 28.
PRIMROSE'S (F. J. Dunne, mgr.): Middletown, N. Y., July 24, Elmira 25, Hornellsville 26, Olean 27, Niagara Falls 28.
VOGEL'S BIG CITY MINSTRELS (John W. Vogel, mgr.): Columbus, O., July 30-Aug. 1, Delaware 2, Marysville 3, Springfield 4.

VARIETY.

LAFAYETTE STOCK BURLESQUE: Buffalo, N. Y., June 4—indefinite.
LYCEUM STOCK BURLESQUE: Washington, D. C., June 4—indefinite.
STAR STOCK BURLESQUE: Toronto, Can., June 4—indefinite.

CIRCUSES.

AITON AND ANDERSON'S: Canfield, Mich., July 23, Manistee 24, Ludington 25, Hart 26, Rothberry 27, Muskegon 28.
BARNUM AND BAILEY'S: Halifax, N. S., July 23, New Glasgow 24, Amherst 25, Chatham, N. B., 26, Fredericton 27, Woodstock 28.
BOSTOCK'S ANIMALS: Coney Island, N. Y., May 21—indefinite.
BUFFALO BILL'S WILD WEST (Fred B. Hutchinson, mgr.): Czernowitz, Austria, July 24, 25, Stanislau 26, Tarnopol 27, Lemberg 28, 29.
GENTRY BROTHERS: Chicago, Ill., July 9-Aug. 18.
HAGENBECK, CARL: Chicago, Ill., July 16-28.
HARKNESS AND FOX'S (Roy E. Fox, mgr.): Campbell, Mo., July 23-25.
JONES', J. A.: Donora, Pa., July 24, Clairton 25, Duquesne 26, Greensburg 27.
KENNEDY'S WILD WEST: Boston, Mass., June 18—indefinite.
MACKAY'S EUROPEAN CIRCUS (Andrew Mackay, mgr.): Sardinia, O., July 26, Loveland 27, Middleton 28.
NORRIS AND ROWE'S: W. Selkirk, Man., July 24, Kenora, Ont., 25, Dryden 26, Ft. William 27, Port Arthur 28.
SWIFT BROTHERS: Paterson, Ill., July 23, 24, Glasgow 25, 26.
WALLACE'S, B. E.: Connersville, Ind., 24, New Castle 25, Lebanon 26, Hoopston, Ill., 27, Watseka 28.

MISCELLANEOUS.

CHAMBERLAIN AND HIS BAND: Binghamton, N. Y., May 28—indefinite.
CREATORE AND HIS BAND: Electric Park, Kansas City, Mo., July 22-28.
DUSS AND HIS BAND (Frederick Phinney, mgr.): Minneapolis, Minn., July 15-28, Winnipeg, Can., 30-Aug. 11.
FISCHER'S MILITARY BAND (Chas. M. Fischer, mgr.): New Orleans, La., May 13—indefinite.
HERBERT, VICTOR, AND HIS ORCHESTRA: Willow Grove Park, Philadelphia, Pa., July 8-Aug. 11.
HERRMANN THE GREAT: Halifax, N. S., July 23-28, Quebec 31, 1, Three Rivers 2, Sherbrooke 4.
INNES (G. C. Lee, mgr.):
KILTIES' BAND (T. P. J. Power, mgr.): Indianapolis, Ind., July 23-28, Chicago, Ill., 29-Aug. 11.
PAIN'S ERUPTION OF VESUVIUS (H. B. Thearle, mgr.): Chicago, Ill.—indefinite.
PAIN'S ERUPTION OF VESUVIUS (Al. Dobson, mgr.): Kansas City, Mo., July 21-Aug. 3.
PAIN'S ERUPTION OF VESUVIUS (H. J. Pain, mgr.): Manhattan Beach, L. I., June 23—indefinite.
PRESCELLE AND MAGOON (Hypnotists: F. Willard Magoon, mgr.): Barton, Vt., May 16-Sept. 1.
PRYOR, ARTHUR, AND HIS BAND (Don W. Stuart, mgr.): Asbury Park, N. J., July 9—indefinite.
ROYAL ARTILLERY BAND (Joseph De Vito, mgr.): Baltimore, Md., June 4-Sept. 16.
SVENGALA (Walter Mack, mgr.): London, Ont., July 16-28, Chatham, Ont., 30-Aug. 11.
SLAFER'S MARINE BAND: Brighton Beach, L. I., June 9—indefinite.

(Received too late for classification.)

ACROSS THE PACIFIC: Brooklyn, July 30-Aug. 4.
A RUNAWAY MATCH (Webster Cullison, mgr.): Lynchburg, Va., July 23-28, Roanoke 30-Aug. 4.
ETHEL TUCKER STOCK CO.: Los Angeles, Cal.—indefinite.
HOW HEARTS ARE BROKEN: Detroit, Mich., July 19-Aug. 4.
IDEAL EXTRAVAGANZAS: July 28-Aug. 4.
HENDERSON STOCK CO. (W. J. and R. R. Henderson, mgrs.): Monona, Ia., July 23-28.
LEO ADDE OPERA CO. (Leo Adde, mgr.): Chattanooga, Tenn., July 23-29, Mobile, Ala., 30—indefinite.
MYRKLE-HARDER STOCK CO.: Mansfield, O., July 30-Aug. 5.
MAGOON, MRS. EDNA MAY, Hypnotist (F. Willard Magoon, mgr.): May 1-Sept. 3.
NETTIE, THE NEWSGIRL: Kansas City, Mo., July 28-Aug. 4.
OLD ISAACS OF THE BOWERY: Buffalo July 30-Aug. 4.
OSMAN STOCK CO.: Parkersburg, W. Va., July 23-Aug. 4.
ROBINSON'S CIRCUS: Jeffersonville, Ind., July 23, Columbus 24, Rusville 25, Winchester 26, Troy, O., 27, Delaware 28, Galion 30.
TAYLOR STOCK CO.: New Bedford, Mass., July 2-Aug. 18.

OPEN TIME.

CONNECTICUT.—Bristol—Opera House, in September and October.
ILLINOIS.—Beardstown—Grand Opera House, Oct. 15-20, Nov. 7-10, 12, 24, 26-30, Dec. 1, 3-8, 15, 17-22, 27-29, 31.
INDIANA.—Madison—Grand Opera House, August and September.
LOUISIANA.—Morgan City—Evangeline Theatre, September, Oct. 1-17, 19-24, 26-31, November.
MICHIGAN.—Marshall—New Theatre, in September.
NEBRASKA.—Beatrice—Paddock Opera House, Sept. 1-17, Oct. 8, 17-27, 29, Nov. 23, 24, 26, 27, Dec. 1, 7, 8, 10, 17, 21-31, Jan. 17-31.
McCook—New Opera House, Oct. 4-6.
NEW YORK.—Millerton—Benedict Opera House, August and September.
PENNSYLVANIA.—Renova—Kane's Theatre, Sept. 1-12, 17-29, Oct. 1, 3-9, 11, 12, 15-24, Nov. 1-14, 19-27, 30.
WISCONSIN.—Antigo—Opera House, in October.
Chippewa Falls—New Theatre, Sept. 17-23 (Fair).

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The Ramblings of An Old Mummer.

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V.

The Christmas pantomime was a great event in Bristol and always ran for about eight weeks to big business. I played in two of them. In the first, entitled Cinderella, I played Dr. Syntax and did a dance à la Fred Vokes, with considerable success. The second was Robin Hood and the Babes in the Wood, in which I was Friar Tuck. A very pretty young woman, with a beautiful voice, played Maid Marian. Her name was Annie Poole, and she afterward became my wife. E. D. Lyons played one of the ruffians; he was a most versatile actor and seemed equally at home either in burlesque or drama. I must narrate a funny story about him.

The younger members of the company were very fond of getting up "paper chases," in which one of them, the hare, carried a large bag of torn up paper with him, such as is used for snow in the theatre, and scattered it for a trail. He was allowed a quarter of an hour's start. The rest of us followed in the chase, as hounds, and used to cover eight or ten miles across country, making a rendesvous at some inn, appointed beforehand, where we washed, changed our clothes, previously sent there, and had dinner. I need not tell you that our appetites were in good form and that we thoroughly enjoyed ourselves returning in the afternoon by train to the theatre. This time Mr. Lyons was chosen for the hare; he started, and after the allotted period of grace we followed. We ran for several miles without getting a glimpse of him. He had laid a good trail, and as most of the running was on a good road we made quick time. At last, in the far distance, we descried a cab, and in it sat Mr. Lyons, calmly throwing paper out through the window. He occasionally left the vehicle, making a short detour in the surrounding fields or woods, and then returning to recline at ease in his chariot and enjoy a cigar.

Talking of paper snow reminds me that we played The Two Orphans for over a week—quite a long run in those days—when it was first produced in Bristol. In the cathedral scene a quantity of snow is used. The flyman would sweep it up and use it again; on the third night we had a gentle fall of dirt, tin tacks, and such trifles mixed with the snow. On the fourth night, when it snowed a hammer, we thought it high time to protest. In a play that required a quantity of snow the man in the flies once called out that he had no more white paper. "Then snow brown," shouted the stage-manager.

I wonder that some substitute for snow better than paper has not been discovered. Salt has been tried, and even flour. I was playing in a piece called Wild Love, an adaptation from the German by Henry Arthur Jones, then a tyro at play writing. Linda Dietz was the "star." I had to make my entrance through a door while a snowstorm was supposed to be raging outside. As I entered, backing in, the property man, in his desire for realism, flung a huge handful of salt full in my face, filling my mouth and eyes with it, so I couldn't ejaculate a word. Too much realism on the stage is a dangerous thing!

Numerous accidents have happened through using sharp swords, knives and pistols. I was once playing in King Lear with Charles Calvert. I know I was enacting the part of the Earl of Gloster, for which I was not at all suited, and felt particularly uncomfortable. I asked Mr. Calvert to allow me to have a little dog to lead me when I came on, after my eyes had been put out, and a placard around my neck inscribed "pity the poor blind." He thought the idea was too subtle. Well, William Belford, a fine old Shakespearean actor, who had been at Sadler's Wells with Samuel Phelps, and who was now old and very fat, was Oswald the steward. In the last act Oswald is knocked down and stabbed by Edgar. Mr. Belford came on and Edgar struck at him with his sword. Billy Belford, as he was always called, having no stomach for the fray, "at the whiff and wind" of Edgar's "fell sword," coolly sat down on the stage. This was not realistic enough for the actor who was personating Edgar, so he made another thrust to finish the unhappy steward. Belford put up his arm to defend himself, and the sword pierced his hand, making a nasty cut. The old gentleman fell back, growling objurgations. At the end of the scene he got up and shouted, "I call all the company to witness that he came at me with his drawn sword and would have deliberately stabbed me through the belly. That's his sanguinary realism!"

When the old fellow was retiring to his room I met him in the passage and began to say how sorry I was for his accident. "Damn your pity," said he, "have you got any court plaster?"

Mr. Belford was a great frequenter of the Savage Club and generally stayed there till "the wee sma' hours." Some one asked him why he stayed so late. "Economy, my boy," he replied. "I go home by the workman's train in the morning for a penny."

When I was playing at the Theatre Royal, Brighton, a few years afterward, word was brought me that some one would like to see me at the hotel next door. After the performance I went in and there sat Billy Bedford; he had let his white beard grow and looked exactly like Sir John Falstaff. He was living in Brighton with a sister. He died soon after.

Mr. Chute took an annual benefit, on which occasion Mr. Compton, of the Haymarket Theatre, came down to assist. The Poor Gentleman was the play selected, with Mr. Compton as Ollapod and Mr. Chute as Bramble. I know I indulged in Humphrey Dobbins.

Mr. Chute was very imperfect, and a gentleman in the stalls called out to him, "Read it, Chute."

"Thank you, I will," said Mr. Chute, and taking the book from his pocket and putting on his spectacles he proceeded to do so.

What an unctuous comedian Mr. Compton was, and what a charming old fellow! He had a dry way of smacking his lips after a speech, as if he enjoyed it himself.

We had a very quaint old prompter, named Charley Adams. At night he stood in his corner holding the book sometimes upside down, according to the amount of liquid refreshment he had absorbed during the day, and muttering to himself. When any "star" who had graduated in Bristol came along Charley was in his glory. "Look at him," he would say; "I taught him."

On Saturday nights, when we played some favorite drama and had a full house, he would look through the curtain and exclaim: "Look at 'em! They're swallerin' it down like barley sugar."

It was not wise to rely on him too much. Percy Compton, the son of the gentleman I have mentioned, then a beginner, was playing the first murderer in Macbeth, and when he came to the line beginning, "And I another," he stuck dead. Charley looked at him and said, "Yes, I told you so. Shakespeare is not to be trifled with."

One night a member of the company was fluffing a bit and could not get any help from Charley, who was in one of his oblivious moods. Edging to the wing the actor said, "Give me the word."

"Eh," said Charley, "What word do you want?"

The performer lost his temper and, stepping into the wings, gave him a smack on the face. Charley rushing onto the stage, book in hand, called out, "All right; there's a summons for you in the morning."

A pistol used on the stage missed fire, as they do occasionally; in his excitement Charley rushed on and smacking his hands loudly together ejaculated "Bang!"

Most prompters take phrases like "Ah! I thought I heard a gun," as the cue to fire the weapon off. Braham, the tenor, once wanted to introduce a song into a scene, and as he was very particular he insisted that he must play his own accompaniment. The "set" was on the seashore. "Ah," said he, looking off, "what is that I see floating about? A piano. It must have come from some wreck." The piano, with a stool, was pushed on, and he sat down, played and sang.

An actor had to kill himself by taking poison; when he came to the point and found he had forgotten to put the requisite vial in his pocket, he signed to the prompter to fetch it. That official had no bottle, but he had a loaded pistol in his corner, which he fired off. The actor fell dead, exclaiming, "Oh, I am poisoned!"

It was a treat to see Charley play the second actor in Hamlet. He remained in his corner until close to the time for his entrance, then, drawing on a long pair of boots, divesting himself of his coat, throwing a little cloak around his shoulders and putting on a black ringlet wig, he entered to speak the lines, "Thoughts black, hands apt." He was so overcome by nervousness that when he poured the poison into the first actor's ear his hand shook till the platform fairly trembled.

When I was touring New Zealand with Walter Bentley, on the Hamlet nights, besides playing the first gravedigger he always insisted that I should be in the theatre in time to don a black disguise cloak and slouch hat and deliver the "Thoughts black, hands apt," speech. I had to work it up to a crescendo, Hamlet audibly repeating it with me. At the close of the speech the King and everybody but Hamlet rushed off shouting "Lights, lights!" and Hamlet, with a burst of hysterical laughter, sank down on the platform. This ended the act, and a very effective ending it was.

Another great impersonation of Charley's was Sambo in Uncle Tom's Cabin. We had been playing this piece, always a favorite in Bristol, for several nights. On Saturday Black-Eyed Susan was substituted. Charley being scheduled as Jacob Twig had been making a round of visits that afternoon and was a little obfuscated. At night he appeared to be under the impression that he was still taking the part of Sambo. He put on an extraordinary medley of costumes, comprising articles of apparel from both parts. Then he started to get some soot from the chimney to put on his face. "No, no, Charley," we expostulated, "you're Jacob Twig." "All right," said he; "don't get excited; I know." He followed Doggrasson to take an inventory of the furniture, and commenced, "One dickey-bird in um cage," with a decidedly negrolistic tendency. To any one standing about in the wings he would say, "There is a spacious green-room provided for your accommodation." Sometimes if we were rather noisy, laughing and talking in the green-room, Charley would enter and say, "I am afraid we are disturbing you on the stage." At last, as the management could stand his eccentricities of genius no longer, he had to go. I heard that he became a mute; that is, a paid mourner at funerals, a calling that his dismal face well qualified him for. At his first funeral he had to walk behind the hearse; when they stopped at the gate of the cemetery the force of habit was too much for him, and, throwing open the door of the hearse he shouted out, "Beginners, please, for the last act."

I last met him in the saloon next the theatre. We had a drink, and he became very loquacious. In parting he gave vent to this oracular and slightly enigmatical remark: "I know, you know, we know, if at any time you want it produced, a little wire, I shall be there." I never saw him again.

The old school of prompters is almost extinct, and now that rehearsals for a play are so numerous they are scarcely needed. It required some practice to become a really good prompter, the principal art being to throw the words in a low but distinct tone, making them almost seen, with your lips. During the Summer vacation several members of the Bristol company usually went to the Theatre Royal, Swansea. George Melville, who was the manager there, was a man of many resources and thoroughly understood catering to his patrons, who required their dramatic fare highly spiced. On Saturday nights he gave them blood and thunder. He had a large number of highly colored and sensational posters for this class of plays, and it was a *sine qua non* that the picture on the wall had to be realized somewhere in the production. He was a good swordsman, and if the play was flagging he would seize a broadsword and, calling to some member of the company, dash on and fight a combat. If by chance a vaudeville performer happened to be in the town and was disengaged he frequently got a night's show at the theatre. His act was introduced somewhat in the following manner: During a scene Mr. Melville entered and addressing one of the characters, proceeded somewhat as follows: "When I was in London last week I saw a wonderful performance by the Italian Hercules, Signor Backboni. I thought it might entertain my guests, so at an enormous outlay [the performer usually received a sovereign] I induced the signor to return with me. I have had his apparatus suspended from the chandelier." Then he called to a man servant, "John, tell the signor we are ready." There came a chord from the orchestra, the signor entered and went through his performance.

RUSSELL CRAUFORD.

PROFESSIONAL DOINGS.

Eldredge Meakin and Company have just concluded arrangements with Ruth Eldredge to star her in a new romantic drama, The Masque of the White Rose, by James MacArthur. Miss Eldredge has also finished her new play founded on the life of Mirabeau, which Eldredge Meakin and Company will present in New York early in December.

Oscar Dane has arranged to open his annual tour with his new version of Dr. Jekyll and Mr. Hyde at the Third Avenue Theatre the week of August 20. Mr. Dane's last appearance in New York was with Are You a Mason? at the Garrick Theatre, five years ago.

The initial offering at the Academy of Music the approaching season will be The Virginian, with Dustin Farnum and the Kirke La Shelle supporting company, beginning an engagement of several weeks on August 9.

Daisy Varrey has been specially engaged by Emerson and Diamond for the part of Jennie in The Corner Grocery.

Phœbe Davies is cruising in the neighborhood of New York in her steam yacht, the *Manzanita*. She will take part in the race week of the Larchmont Yacht Club, and go with the New York Yacht Club on its cruise to Newport before resuming her role of Anna in 'Way Down East, with which she has acted for nine years. Her only other role in all that time was that of the title in H. A. Du Souchet's unsuccessful melodrama of Betsy Ross, produced in Philadelphia in 1901.

Aileen Bertelle, the harpist, has been engaged for next season by Robert Mantell.

Augustine Glassmire, for the Forepaugh Stock company, at Philadelphia.

Bob and Eva McGinley ended their vacation last week, and after a trip to Santa Cruz, Santa Barbara, Los Angeles, Salt Lake City and Butte, will open their season at Glasgow, Mont., on July 31. Lizette Hastings has been re-engaged for their company.

W. A. Mechling will manage Rowland and Clifford's production of Thorns and Orange Blossoms next season.

Mr. and Mrs. Joseph D. Clifton (June Agnott) will open their season in August under the management of W. A. Dillon.

William M. Clemens and his daughters, Rhea and Nina, sailed from Philadelphia for Antwerp on the steamer *Menominee* last Friday.

David Montgomery returned to New York Sunday to begin rehearsals for The Red Mill.

Thomas Ryley arrived in New York Sunday after six months spent in London.

Tom Maguire has been engaged to play the role of the English jockey with Rose Stahl in The Chorus Girl.

Celia Campbell has returned to New York from a vacation at Asbury Park.

Clara Rainford will resume her old part in Our New Minister next season, a role she played for two years.

An open air production of a rural comedy, The Old Vermont Farm, was presented at Rome, N. Y., July 9. G. Stuart Brodock, of Pittsburgh, who is spending his vacation at Rome, directed the play. The object of the performance was to help the Y. M. C. A. building fund. There was a cast of sixty people, and a great success was scored. The principals were O. P. Baker, D. R. Campbell, Fred H. Relyea, Jack Stevens, Dudley Rowland, Fred Caswell, Elizabeth Beach, Mary Evans, Eugenie Stevens, Abbie Fowler, Sarah Hammond, Jeanette Price, Rosina West, and Mrs. Fred Barnard.

The four companies managed by Earl Burgess began rehearsing last Monday.

Ida Crispi, the English actress who has succeeded in an eccentric comedy role in Mamselle Champagne, has been engaged for an important part in one of Charles Dillingham's new musical plays.

Richard Burmeister sailed from New York last Thursday, after a few weeks' visit in this country. It is possible that he may return to play a concert tournée throughout the United States.

Two Shakespearean recitals at Chautauqua Institution, Chautauqua, N. Y., will be presented by Marshall Darrach on the evenings of July 26 and 28. He will read on the first night Julius Cæsar and on the second The Merchant of Venice.

Frances Ring, who has been visiting in Switzerland, is expected to arrive in New York to-morrow on the *Carmania*.

Charlotte Walker has gone to her home in Galveston, Tex., to spend a month with her mother on the Guadelupe River. She will return to New York on Aug. 20.

Colonel Henry Watterson, of Kentucky, gave a luncheon at the Manhattan Beach Hotel Sunday to thirty persons who are arranging a series of benefits for the widow and daughter of Patrick Sarsfield Gilmore. The first of these benefits will be given next Sunday.

Joseph Weaver is now representative and confidential business associate of Edward A. Braden in his various theatrical enterprises.

The entire Mamselle Champagne company, including the orchestra, visited the Hebrew Orphan Asylum, at 137th Street and Amsterdam Avenue, last Wednesday, and entertained the children with the entire opera, just as it is given on the roof of Madison Square Garden.

Robert T. Haines has gone to Chicago as leading man in Will J. Block's production of The Daughters of Man.

At the Castle of Trèvano, the celebrated librettist Luigi Illica (collaborator of Mascagni, Puccini, Franchetti, Giordano, etc.) and Louis Lombard, the composer, have just finished an opera which will be given during the coming season.

Engagements for Charles Klein's latest play, Daughters of Men, include Effie Shannon, Orrin Johnson, Herbert Kelcey, Dorothy Donnelly, Ralph Delmore, Grace Filkins, E. W. Morrison, Edwin Brandt, J. H. Howland, Kate McLaurin, George W. Deyo, and Malcolm Duncan.

The Vanderbilt Cup company left Saturday for Chicago. After a week of rehearsals there the play will open at the Colonial Theatre on July 29 for a run of seven months.

Lora Rogers, of the Albee Stock company, Providence, R. I., has been re-engaged by Harry Doel Parker for the Eastern Under Southern Skies company.

Wasali Safonoff will begin rehearsals of the Philharmonic Orchestra in New York on Nov. 1 instead of Oct. 15. The number of the concerts he is to conduct has also been changed.

John P. Rogers, formerly of Talbot and Rogers, will start rehearsals with the Little Jack Horner company on July 30, under the management of Melville B. Raymond.

H. S. Northrup has been engaged by the Shuberts to play one of the important roles in a new production, entitled The Hornet's Nest.

Maude Lambert has been engaged by Melville B. Raymond for three years. Next season she will sing the prima donna role in Little Jack Horner and subsequently will be starred in a musical play.

Elsie and Ethel Shaw, the twin daughters of Mrs. Alice Shaw, have been engaged for the company supporting Marie Cahill in Marrying Mary.

Lucile Dauvoin, who is now living in Brussels, Bulgaria, has taken the first prize for highest distinction for the violin in the Royal Conservatory of Music in Brussels.

Ida M. Summers (May Mumford) has been granted a decree of absolute divorce, without alimony, from Charles Summers.

Hebrew vaudeville actors playing at Koppelman's Music Hall, on Broome Street, went on a strike last week to enforce a demand for a "closed shop." Their places were taken by members of the Industrial Workers of the World, another labor organization that numbers vaudeville actors among its members.

Ruth St. Denis, the exponent of Hindu dances, appeared before King Edward VII. on last Friday evening at the home of the Duchess of Manchester. Miss St. Denis will appear in several of the large American cities in October, under the direction of Henry B. Harris.

James Blakeley, who is to play Algy in The Little Cherub, arrived in New York last week on the *Teutonic*.

Laurance Grossmith, who is to be a member of Lew Fields's company next season, arrived in New York last week.

Marcus La Blanche, the well-known English actor, author and newspaper critic, is in New York city. Mr. La Blanche was a war correspondent for the *Daily Chronicle* and *Graphic*, of London, during the Boer war. He was with General Buller at the great Spion Kop disaster, where he was severely wounded. He was also with Lord Roberts.

Miriam Henry is an addition to the cast being assembled for The Blue Moon.

Mr. and Mrs. Priestley Morrison have been engaged for the Woodward Stock company at Kansas City, Mr. Morrison as stage manager and Mrs. Morrison for second business.

Clara Maentz, who assumed Madame Schumann-Heink's role in Love's Lottery when the prima donna became ill last season, will be starred next season in this opera, and later in a new piece by Julian Edwards and Stanislaus Stange.

Theatrical managers and actors will play ball at the American League grounds next Saturday afternoon for the benefit of the New York Home for Destitute Crippled Children. Sam H. Harris is managing the affair, and the H. B. Miner Lithographing Company has contributed all of the printing. The subscription sale of seats indicates a big attendance.

Sanger and Jordan have purchased outright for all countries Charles Taylor's famous melodramatic piece, From Rags to Riches. In the United States the piece is to be leased for stock and repertoire purposes; in England and Australia it will be produced by parties who have already opened negotiations.

James C. Williamson, through his American representatives, Sanger and Jordan, has purchased the Australian producing rights to Bedford's Hope. The entire mechanical equipment for the race between the automobile and locomotive has been prepared under Lincoln J. Carter's personal supervision at the Criterion Theatre, in Chicago, and is to be shipped next week.

Harry Clay Blaney is to open his season in Newark on Aug. 27 in The Boy Behind the Gun. The production will include four *bona fide* Geisha Girls and ten Royal Guards of Japan, who will arrive from the Orient on Aug. 4. Mr. and Mrs. Blaney have been spending the vacation at their home in Connecticut.

Marc Klaw returned from London last Sunday, after spending several weeks there. He announced that his firm had established offices in England, to be kept open permanently. Besides securing Bernard Shaw's Cæsar and Cleopatra, and the arranging for the American production of George Edwardes's musical plays, he said he secured an option on the Chinese comic opera, See-See, which is now running at the Prince of Wales Theatre.

Augustus Pitou, Jr., manager of The Lion and the Mouse company in Chicago, and Gertrude Coghlan, leading woman of that organization, were married on July 2 in Michigan, in the presence of Miss Coghlan's mother and Edith Shayne. The marriage was announced at the theatre on Monday, July 23.

Do not be ashamed to use MIRROR WANTS because they are cheap. It is not a question of price, but of value. * * *

THE PURITY OF HUNTER RYE IS ALL THAT MAN, MONEY AND REFINEMENT OF AGE CAN MAKE IT—THE HIGHEST STANDARD OF EXCELLENCE—THE AMERICAN GENTLEMAN'S WHISKEY

Sold at all first-class cafes and by jobbers. WM. LANAHAN & SON, Baltimore, Md.

SAID TO THE MIRROR.

JULES MURRY: "I wish you would contradict in your next issue the paragraph in the Chicago letter of Mr. Colburn that you publish in this week's MIRROR wherein he says that 'Director Donald Robinson, of the Players' Theatre, has authorized the announcement that Madame Modjeska will be a member of the Players' Theatre Stock company.' Madame Modjeska will be nothing of the kind. She is under contract to me and will open her season in October and go on tour for a period of twenty-five weeks, during which she will visit the larger of the principal cities that were not included in her last seasons tour, and after the coming season Madame Modjeska will positively not appear again on the stage."

GEORGE E. GILL: "The report that there had been serious damage done at Luna Park, Washington, D. C., of which I am resident manager, on July 4, is erroneous. It is true that the reservoir burst and that it necessitated a great deal of work, but the damage done to the park did not amount to more than $250. The park was in operation within two hours after the accident and everything ran as smoothly as usual. We are having a very prosperous season."

MERWYN DALLAS: "I beg most emphatically to inform THE MIRROR that the comedy drama bearing the title of Lady Jim was written last year by me for Hilda Sprong or Virginia Harned with a due regard and respect for their personality being suitable to the breezy character of her ladyship. The play was sent to the Shuberts' office for approval, was read and returned after the detention of three months. The comedy is registered at Washington according to United States and International Copyright law, certificate of which I hold."

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded.

WANTED—Variety of comic opera costumes; good condition. Address "Cash," care MIRROR.

I will teach you how to go into the show business and make money. Correspondence, care MIRROR.

WANTED—Picture machine and calcium lights; good condition; cheap; cash. W., care MIRROR.

WANTED—Comedian who can stage repertoire opera. Leo Adele Opera Co., Mobile, Ala.

WANTED—For Pair Country Kids co. genteel heavy man and property man or carpenter to play bit. Jay Smith, 75 Plymouth Place, Chicago, Ill.

ENGAGEMENT wanted, stock preferred, by young man; dramatic school graduate. Address Martin, 436 Manhattan Avenue, New York city.

FOR lease, new vaudeville farce, Money to Burn. Requires three men or two men and one woman. Not a silly, slap-stick affair, but a genuine, refined play with a plot. Laughter continuous. Get a good act and be a headliner. For terms address Paul C. Willard, Utica, N. Y.

RELIABLE young man, tactful and experienced, is open for engagement as personal business representative or with traveling organization. "Executive," care MIRROR.

YOUNG man with business ability wants executive position with first-class theatrical company; can furnish references. M. D. Pearce, 181 Euclid Avenue, Cleveland, O.

WANTED—Character comedian who can play a lead; fine appearance and ability positively essential; state age, height, weight, experience, salary; fine engagement and excellent opportunity for right party. "Advantageous," care MIRROR.

FOR SALE—Beautiful green plush stage setting drapes; back drape 50 x 28 feet, sides 30 x 28; in perfect condition; hung only 25 times. Price, complete with rings for hanging, $75; originally cost $200. Address Monroe S. North, Batavia, N. Y.

FOR SALE—One nearly new levitation act machine or "AGA," used last season by the Great Russell, the Magician. This machine produces the newest and best effect, and is in perfect condition; fitted with working attachments of Russell's own invention. Price, $100. Address Monroe S. North, Batavia, N. Y.

WANTED—An engagement as business-manager and treasurer of a first-class dramatic house, where strict attention to business will be fully appreciated by the financial interests backing the same; or would go on the road in the same capacity, looking after detail of the business in a business manner and in a business way; strictly temperate; married. Formerly manager Star Theatre, Brooklyn, N. Y.; Bijou Theatre, Jersey City, N. J. Address Henry A. Smith, 434 East Thirteenth Street, Brooklyn, N. Y. Telephone, 1070 B, Flatbush.

TELEGRAPHIC NEWS

CHICAGO.

The Season Begun—The "Syndicate Comity"—News of Plays and Players.

(Special to The Mirror.)

CHICAGO, July 23.

The new season began yesterday with The Fast Mail at the Alhambra. Next Monday night there will be two new productions, The Strenuous Life at the Studebaker, and The Daughters of Man at the Grand Opera House. Further notice of the revival of The Fast Mail will be given next week.

George Ade is writing a college girl play, with scenes laid at Radcliffe. The news came out at a dinner given for Henry Woodruff, of Brown of Harvard, by Mr. Ade.

John Slavin is to rejoin The Three Graces, which, I hear, is to open its next season in New York.

Mr. and Mrs. Sydney Drew gave the 1,500th performance of their playlet in vaudeville in this city last week.

Arthur Phinney, formerly manager of Henry W. Savage's Parsifal company, has returned from the East. He will manage one of The College Widow companies the coming season.

The opening of The Vanderbilt Cup at the Colonial next Sunday recalls that by this time the automobile race as a feature of a production would have been familiar to Chicagoans if it had not been for "Comity with the syndicate," whatever that may mean. The automobile race that was already to thrill when Comity stopped it was prepared for with such elaborateness and completeness that sorrow still holds sway in certain breasts. The big hole left by the ripping out of this auto feature from the production was never fully concealed, and the shock fell heavily on the box office. The syndicate Comity is of such a character, it seems, that any enterprising producer better look out. After he has spent his thousands somebody will say, "Here comes the bogie man," and behold it is Mr. Syndicate Comity coming with a long knife to cut out something like something the Trust has in its own shows. In using the Trust theatres it must be remembered, it seems, that the Trust uses them, too, for its own attractions. When certain producers of musical comedy in Chicago finally got a certain production in running order only two of the "laughs" in the original book were left. I am told this is the usual proportion.

Another incident of the heartless producer and the geniuses. The authors, after being asked for some new scenes, come to the office and read them to the manager. The authors are so tickled with their own comedy that they can hardly read and tears of mirth stream down their cheeks. The manager looks glum as he takes the manuscript. The authors get around to see their new painkillers and—they see something else by a rude, strange hand.

Charlotte Walker, according to reports here, has been engaged for The Strenuous Life, The Secret Orchard, Hornet's Nest and On Parole. As these are virtually simultaneous productions, it seems certain that she will be in the strenuous life.

Crystal Herne has succeeded Mabel Roebuck in Told in the Hills, and the second and third acts have been changed.

The hit of the Summer season has developed at the Chicago Opera House, and it is a musical comedy, The Land of Nod. Lyman Glover, who picked this winner, sits in the cool breezes of the foyer and smiles contentedly. The houses have been capacity ever since the opening, and many people are turned away Sundays. Mabel Barrison dropped the interruption in male attire and Knox Wilson has put in a rowboat hit for "Ship Ahoy" in "Waltz Me Around Again, Willie." Tom Armstrong is back in the cast as the Rarebit, with brightening effect, and Ella Vern is playing Rory Bory Alice again. The extremely popular prices, 25, 50 and 75 cents, are very ingratiating, and undoubtedly form one of the secrets of the hit. But the performance is smoother and better than ever as a whole.

Dave Lewis bobs up this week at the Majestic.

Ed Hayman, of the Western Vaudeville Association, has returned from his vacation to resume bookings.

J. E. Sprott, formerly with Harry Corson Clarke, has been engaged by Manager E. E. Samuel to take charge of the booking and press work of The Homeseekers, and has the work well advanced. Laura Sawyer will again head the company.

Frank Gazzolo, of Klimt and Gazzalo, and director of the Central States Theatre Company, writes me from the mountains of Colorado that the complete recovery of his health is only a matter of time, and that he is in fine spirits. Mr. Gazzolo's wife and baby are with him. The new production by his firm the coming season is called The Four Corners of the Earth, and judging from Mr. G.'s present address he has got into one of them.

Manager Mort Singer, of the La Salle and the Empire Circuit, which controls about forty burlesque houses, have leased land on South Clark street near Van Buren, and will build a theatre within the next twelve months to cost about $100,000. The building will have stores in front, besides the entrance. The site is on the east side of Clark, opposite the Open Board of Trade site, which was under consideration at one time by the Shuberts for a theatre.

George Spencer has succeeded George Christie in the cast of Told in the Hills.

Ray Royce has been laying a few modest tributes on the altar of the Art of Acting at the Majestic of late, and he has received gratifying appreciation. Each of his half dozen impersonations has been so excellent as to get plenty of applause, and the virtue of the verse with which he closes finds a quick response. Notwithstanding the novelty of the Will Cressy comedietta, Car Two and Stateroom One, Mr. Royce was the hit of the bill.

Mr. Cressy's sleeping car playlet was interesting, but the audience apparently found it dragging now and then. Juanita Allen, Herbert Fortier, Frank Irwin and George C. Taylor, as members of the little company, all were praiseworthy. To act most of even a one-act play in the cramped space of an imitation sleeping car compartment is a rather difficult task. Mr. Irwin's comedy was good and he sang well.

The 200th performnace of Brown of Harvard took place at the Garrick last Thursday.

Harry Buhler, painter of the sensational race scene in Bedford's Hope, is painting the scenery for W. F. Mann's production of The Cow Puncher, by Hal Reid.

New members of the La Salle musical stock include Georgie Drew Mendum, Harry Clinton Sawyer and Fred Walton. Jo Howard, the composer, will be in the cast and sing some of his own songs. The rehearsals have begun and Ned Wayburn is to be here in two weeks to take charge.

Leon Brin has succeeded Ed Dillon as treasurer of the Colonial, and R. T. Kettering has been appointed assistant.

Ruth White, formerly of The Burgomaster, is booked for a local vaudeville engagement.

May Boley and Polly Girls, from The Maid and the Mummy, will be here in vaudeville next week.

J. J. Murdock has gone East on business.

James De Wolff, for ten years with the Wallace Shows and last season here with The Virginian, is in town as press representative of the Hagenbeck Circus. The press staff includes E. S. Danby and Herbert Maddy, besides Mr. De Wolff.

Arthur Fubish, of the William Morris Vaudeville Agency here, returned from a trip over the Morris circuit last week and brought renewals of contracts, and new contracts, making a total of eighteen weeks' Summer season time for next year, beginning in April. He says Morris is stronger than ever in the West. He secured options on locations for theatres in several cities, including Terre Haute, Evansville, Danville, Freeport and Springfield.

Hagenbeck's Circus was a leviathan hit last week on the South Side, and set everybody talking about its excellence. Its great advantage, is of course the trained animal exhibition, but its aerial specialties and acrobatic acts are close rivals in the favor of the crowds. I hear that Messrs. Havlin, Tate, *et al.*, were dared to come into Chicago, and took the dare. Mr. Havlin and Mr. Tate were present at the opening performances.

The Vanderbilt Cup is to run at the Colonial until the arrival of George Washington, Jr., the middle of September.

Frank Leekins, who will be stage director of the new Klimt-Gazzolo attraction, Four Corners of the Earth, is in charge of the firm's business until the season opens.

It is reported here that the Western Vaudeville Association will have a new theatre in Milwaukee like the Majestic here. Negotiations for a site have been going on for a long time.

There are letters at the Chicago office of THE MIRROR for Cecil Kirke, A. J. Morgan, W. E. Flack, Rod Waggoner and Cassius C. Quinby.

Rehearsals are becoming very numerous in town. Those for The Umpire and His Highness the Bey will begin this week.

The run of The Clansman at McVicker's closed last night. Manager Sol Litt announces a second engagement of the play for next season (1906-07).

Lincoln Carter's earthquake play, While 'Frisco Burns, is well under way at the Criterion, where it will be produced August 26. Mr. Carter is at work on the earthquake and fire effects, and a big and characteristic production is promised. A full season of Stair and Havlin week-time is booked, with the first three weeks in Chicago, dates at the Alhambra and Academy following the Criterion. The company will include Fred Eckart, John T. Nicholson, Harry Farnham, E. S. Norton, A. B. Lynde, Catherine Marney, Lottie Emmons, Marion Hyde, Virginia Melville. The manager will be W. F. Jackson; advance, J. A. Brehaney.

The bills this week: Garrick, Brown of Harvard; Illinois, The Lion and the Mouse; Powers', Told in the Hills; Chicago Opera House, The Land of Nod; Colonial, Forty-five Minutes from Broadway; Great Northern, Bedford's Hope; Alhambra, The Fast Mail.

Manager Frederick Eberts, of the Great Northern, has gone East, and when he returns he will have more particulars about the opening of the new season.

OTIS COLBURN.

BOSTON.

The Tourists Ends Its Season—Stock Companies in Opera and Drama—Notes.

(Special to The Mirror.)

BOSTON, July 23.

One less house is left open to furnish attraction for the Boston public, as the run of The Tourists has come to an end, leaving the Majestic closed until the opening of the regular season.

At the Castle Square the patrons are having their turn of grand opera in the regular succession which has been adopted for the Summer season, and Faust was the work which was given to-night. The chief interest centered in the appearance of Helene Noldi in the character of Marguerite. She is a newcomer with the Castle Square forces, but proved herself to be a good opera singer of experience and clever. Her impersonation of the leading character was a success in every way and proved one of the features of the Summer season. She had excellent support, and the opera was placed upon the stage in an effective fashion, considering that it is only to run a single week.

John Craig made a rather interesting change of bill at the Globe to-night when he revived Prince Karl. He had already appeared here with unquestioned success in this comedy formerly identified with Richard Mansfield, and his return to the title character was exceedingly welcome to the large clientele which he has built up here. He is especially good in types of light and polished comedy, and he played in his best manner. May Young was one of those who shared in the chief honors of the production, and the stock company gave excellent support, as it has done in everything that Mr. Craig has essayed this Summer.

The Man from Now stands alone as a musical comedy attraction in the local field at the Tremont. They will have a chance to bring out the "survival of the fittest" banners which were in readiness, so to speak, but had to be postponed twice on account of changes, at the Majestic. Now it has things all to itself, and as there is always a Boston public fond of this style of attraction, there is no question whatever about the popularity of Harry Bulger and Henry W. Savage's company for the remainder of the engagement.

Adrift in the World is the melodrama of the week at the Bowdoin Square. Charles Miller and Charlotte Hunt both have strong characters in the exciting play of Western and Tenderloin life, and the full stock company is enlisted in the production. It holds the stage a single week, and will be followed by The Minister's Daughter.

From New York came the rumor that Julia Booth, of the Hunter-Bradford Stock company, would be the next leading lady at the Castle Square, but that hardly seems likely. Her work has been watched with interest by the management of the company, but no positive selection for the position has been made from the many under consideration.

After the first performance of Our Boys at the Globe last week, John Craig decided to lengthen out the bill, and so at the shortest of notice he put on the trial scene from The Merchant of Venice in excellent fashion. His Shylock was admirable as ever, and in Portia, Mary Young was thoroughly clever.

L. J. McCarty, manager of the Boston, will be in New York all this week for consultation with Liebler and Company in regard to Cape Cod Folks, which will be the opening attraction at his theatre.

Jay Hunt, who has just returned from abroad, will be business manager at the Howard Athenaeum the coming season, succeeding Carl Lothrop, who goes to Keith's to take a responsible position. Mr. Hunt has been director of the stock company at the Bowdoin Square for a number of years.

Lily Carthew, the Boston girl who made her debut in Fanchon after completing her dramatic education under the instruction of Mrs. Erving Winslow, has been engaged by the Shuberts for the coming season and will appear in The Hornets' Nest, having a character which will give her opportunity to display her skill in dancing.

J. K. Murray and Clara Lane had imperative engagements booked for certain weeks in the Summer when they came to the Castle Square for the opera company, and now they have to go West to fill a second one, but they will return again for the close of the season.

Rumor has it that quite elaborate changes will be made in the Point of Pines property next season, so that it will be reopened as an amusement resort. This year it is closed, for all Revere is being quite overshadowed by Wonderland.

Ethel Daggett, a Boston society girl, who has made quite a name for herself as a Hebrew actress, has been engaged by Henry W. Savage to join his forces at the Tremont in The Man from Now. This will not be her first appearance on the professional stage, however, as she was with John Craig in the cast of The Middleman.

Burr McIntosh is quite the society fad along the North Shore with his talks about the Taft trip to the Philippines. A number of smart society functions have been arranged, with Mr. McIntosh as the central feature, one of the number being under the auspices of Mrs. Agnes Booth Schoeffel at the Masconomo, Manchester-by-the-Sea.

A jolly outing marked the final week of The Tourists at the Majestic. All the players were invited to go to the new Rockingham Park racetrack at Salem, N. H., and they found a jolly party at the races, fifty-one in all taking the trip and returning in time for the evening performance.

Theatrical people who come to Boston will be interested in knowing that arrangements have been made with the creditors of Hotel Lexington so that the place will be run along for six months more without change. A committee was appointed to co-operate with Colonel Fanning.

Mary Carrington, who appeared at the Castle Square earlier in the Summer season, has been engaged to come back for The Pirates of Penzance and Martha while Clara Lane is away.

William D. Andreas, business manager of the Park, and Mrs. Andreas have returned to town from Onset, but will go to Nantasket for a part of August. Mr. Andreas caught one of the largest bass of the season while at Onset.

Olga Nethersole and Frank Daniels are both to change their Boston theatres this season and have signed to appear at the Hollis instead of at the Colonial. Mr. Daniels will open his season here.

JAY BENTON.

ST. LOUIS.

Kelcey and Shannon at Suburban—El Capitan—Ethel Fuller as Magda—Parks.

(Special to The Mirror.)

ST. LOUIS, July 23.

Herbert Kelcey and Effie Shannon began a two weeks' engagement at the Suburban last night in Clyde Fitch's The Moth and the Flame. Sundry fears which the management entertained of a likely loss of big business after the leave-taking of Amelia Bingham were not justified by the initial Kelcey and Shannon audience. The place was crowded to the doors. Miss Shannon took charge of the company on Monday last and has been rehearsing it most faithfully since. All the members of the Suburban stock were letter-perfect in their lines by Wednesday and the result was as smooth and enjoyable a performance as has been seen at a local garden theatre in years. Miss Shannon's methods are kindliness, distinct from the assumed severity of Miss Bingham; and the outcome of this change of stage managerial demeanor was a less strained, more natural presentation of the lighter portions of the Fitchian endeavor. Herbert Kelcey and his very popular costar were greeted like old friends. Trust St. Louis for one thing—when the weather is warm and the show is good, the welcome is little short of torrid. A happier acting couple than Kelcey and Shannon has seldom been seen here after a hard day's work. Walter Edwards played Douglas Rhodes as though he had been in the part from the beginning. Walter Gilbert added to his fame for versatility in a neat assumption of the part of Johnstone, and, among the ladies, Lisle Leigh, Perla Landers, Adelyn Wesley and Florence Fischer distinguished themselves by intelligent and painstaking work. The dress of the play left little to be desired. Next week comes Miss Shannon's best offer, Her Lord and Master. Great expectations are harbored anent the four weeks' star play of Maude Fealy. In place of The Royal Family for her last week, that young woman is now billed in The Christian.

El Capitan is at the Delmar. All the Delmarians and a host of supernumeraries are in the cast. Some really fine stunts are being done by the pitted instrumentalists with the Sousa score, the trumpets proving harmoniously sonorous on two occasions yesterday. William Herman West is Medigua and the little Ponzo of John E. Young slightly reminds one of the Klein days and nights in the long ago. Stella Tracey sings, dances and plays Estrelda fairly well. The part is made a bit too pert by her; that's all. Jennie Opie is well placed as Princess Marghanza and Cecilia Rhodes finds herself in Isabel. Much colorful scenery has been provided and the costumes aid in making good stage pictures. Especially does all this loom up on the Spanish gentlemen and soldiers, citizens, Peruvian barkers, native citizenesses, drummer girls and the like. Rehearsing one comic opera of the better sort while singing another in St. Louis in the good old Summer time is not one grand sweet song; but to the credit of the Delmarians it must be said that they address themselves with becoming cheerfulness to their allotted tasks.

Not to be denied or outdone, Ethel Fuller is in Sudermann's Magda at West End Heights. Another new leading man, Jack Ferris, is the Lieutenant Colonel Leopold Schwartz, the man whose sense of parental authority plays tag with itself. Perhaps it is too much to expect Summer actors and actresses to imagine themselves in the ultra-German atmosphere of such a German play as Magda. Magda has never been successfully Anglicized or Americanized! how then can it mid-yearly and mid-continently be Summerized? And why summarize?

Buhomir Kryl and his band hold forth another week at Forest Park Highlands. In the pavilion are World and Kingston in a singing and dancing sketch; Miss Kingston, vocilist; the eight Allisons in a family acrobatic stunt without family jars; Wells and Sells, comedy acrobats; Rae and Borsche; Lew Wells, and the kinodrome. Forest Park Highlands continues to break all records in attendance, and, as in the case of the Suburban, all advertising seems a work of supererogation. "What's the use of advertising," say some of the midyear impresarii; "we've got 'em coming!" Yet none of them ceases to advertise, well knowing that pride goeth before the Autumn. Selah.

The Alps gives us Cecelia Kelly, of Warrensburg, this State, as the current vocal soloist. She is billed as "the Missouri Girl," because she "loves our rocks and rills, our woods and templed hills," all of which, actually and according to the vernacular, she finds at the Alps. Herr Rosenbecker leads his tonal cohorts through miscellaneous programmes that blend nicely with the aroma of porterhouse and other steaks abaft the Alps auditorium, late diners at that resort delighting in fragranting the atmosphere long after the most of the audience has indulged at home. The rattling of dishes and the clink and fall of "silver" are a bizarre accompaniment to a Beethoven adagio, encored with "Tammany," but as mental and visceral dyspepsia oft go hand in hand it's fit that Dr. Rosenbecker is the man for it.

At Mannion's a more varied bill is on tap. The Two Pucks, singers and dancers; Weller, comedian on instruments of percussion; Bryan and Nadine; Jimmy Wall, comedian; Darnody, Lizzie Weller and the mannionyscope make up the menu at the city's Southernmost border.

Henry M. Blossom, of this city, is to have his new piece, The Story of a Country Town, produced by Charles Dillingham. Mr. Blossom is now in New York with Victor Herbert, and librettist and composer are reported busily engaged upon the work.

"We've had much "matching with Destiny for beers" here on Sundays this Summer, and now comes Destiny and is about to hale into court those corporations operating Summer gardens that, for the sake of selling a few beers, have attempted to pry off the good Governor Joseph Wingate Folk's Sunday lid. His excellency's various assistant attorneys-general are right smartly after the Delmar and the Suburban garden managements in this relation; but in neither case is the operation of the two theatres likely to be affected. A fierce legal struggle stands in prospect and the question is to be settled "whether a city half booze and half water on Sundays shall long endure." The phrase in quotation marks is mine.

Yesterday morning at 5, after a very early breakfast on Suburban lawn with President Oppenheimer and Manager Oppenheimer, Amelia Bingham started for New York in her new high-power automobile, which she purchased here with a part of her season's proceeds. The trip is timed to end at Miss Bingham's New York home on Tuesday noon, barring accidents. The party consists only of Mr. and Mrs. Bingham and the chauffeur. Some wind-splitting try-outs were taken in the machine on the roads in what is left of Forest Park. Miss Bingham is at once to begin rehearsals of the new play written for her by Paul Potter, with the title of The Rose of St. Pierre. The work harks back to the destruction of the city of St. Pierre, Martinique, in the Mount Pelee eruption, which scenically reproduced spectacle is to form the close of the piece.

It was rumored that the Shubert-Belasco-Flake interests had secured or would secure control of the Odeon here and that a ten-year lease at $22,500 annually had been or would be signed. James M. Sutherland, secretary of the concern controlling the property now, admitted that certain overtures had been or would be made. The vagueness of the situation was vaguely described in one of the dailies, but unfortunately for the item there happens to be nothing whatever in it. Bookings already made and not easily cancelled include all the Sunday nights after October 1 to the Heinemann-Weib German stock company, some thirty Sunday afternoons for the popular concerts of the Choral-Symphony society, concerts by that society and the Amphion and Apollo clubs, visits by several orchestras, touring soloists, etc., besides many occasional uses of the big auditorium. The imminent destruction of the old Exposition buildings to make room for the Carnegie bibliographical philanthropy, entailing the loss of the Coliseum and Music Hall, will make the Odeon doubly needful for large gatherings.

RICHARD SPAMER.

ALBERTA GALLATIN.

Photo Otto Sarony Co., N. Y.

Alberta Gallatin will begin her third starring tour under the management of Sweely, Shipman and Company on Sept. 15, when she will open in Dorothy Vernon of Haddon Hall. By arrangement with the author and owners of the play some changes will be made in the drama along the lines now pursued by the English success, Dorothy o' the Hall, as played by Julia Neilson and Fred Terry. This rearrangement will shape the play more closely to the plot and action of the book, and will largely enhance its value for entertaining purposes. A tour of forty weeks has been booked, including five weeks in Greater New York, then a week each in Buffalo, Toronto, Detroit, Cleveland, Cincinnati, Pittsburgh, St. Louis, Kansas City, St. Paul, Minneapolis, Omaha, Winnipeg, Seattle, Portland, Salt Lake City, Denver, etc. A strong supporting company will be seen and a new production made for this tour.

PHILADELPHIA.

Arch Street Theatre—List of Announcements—Daily Matinees at the National.

(Special to The Mirror.)

PHILADELPHIA, July 23.

As predicted, the Quaker City by a large majority will welcome the Elk's annual convention in July, 1907. This will prove a grand event for the visiting delegations, as also for the many enterprising business houses.

A lively party in three automobiles came over from New York to visit Victor Herbert at Willow Grove, but their final object was to witness a pugilistic contest. Joe Weber, De Wolf Hopper, Fred Thompson, Mason Peters, William Farnum, Charles T. K. Miller, Frank McKee, Edward E. Pidgeon, Edward Booth, Digby Bell and William Norris were pleasantly entertained.

Blaney's Arch street theatre will be the first of the combination houses to open the dramatic season, on August 4, with Blaney's latest, Wild Nell, the Child of the Regiment. Vivian Prescott is to appear in the title role.

Fannie Granger in soubrette and ingenue roles, has been re-engaged for the coming season with Darcy and Speck's stock company at the Standard theatre.

Drew A. Morton will direct the stage as usual at Forepaugh's theatre.

The following are the opening dates at our theatres, subject to change. Peoples, Aug. 18, with Lottie Williams in My Tom Boy Girl; Girard, Aug. 18, Jack J. Farrell and Virginia Drew Prescott in The Court and the Convict; Forepaugh's, Aug. 18, Dramatic Stock organization; National, Aug. 11, Secrets of the Police; Chestnut, with Little Johnny Jones, Sept. 10; Broad, Sept. 17, with Florence Roberts in The Strength of the Weak; Chestnut Street Opera House, Sept. 17, with Master Gabriel in Little Jack Horner; Walnut, Sept. 17, Charles H. Yale Amusement Company in Those Primrose Girls; Garrick, Sept. 17.

A new feature will be inaugurated this season at the National Theatre. Daily matinees will be instituted throughout the entire season, instead of three per week. Prices for all seats at the matinees, 25 cents; evenings, 25 and 50 cents.

S. FERNBERGER.

WASHINGTON.

Farewell of Guy Standing Company—Announcement of the Season—Luna Park.

(Special to The Mirror.)

WASHINGTON, July 23.

The last week of one of the most memorable stock company seasons is ushered in to-night at the Columbia Theatre, when the Guy Standing strong company of players bids farewell in R. C. Carton's amusing modern comedy, Wheels Within Wheels, seen in Washington for the first time. Thirteen weeks of continuous success, with the weather at periods registered near the century mark, speaks volumes of praise for the all-round general excellence of the company's standard, the careful selection of the plays presented and the admirable productions. How could it be otherwise with such a trio of sterling artists in the lead as John Mason, Guy Standing and Dorothy Hammond, coupled with the admirable stage work of Percy Leach and the far-reaching outside work of Manager Joseph E. Luckett?

At Luna Park this week, where business is up to the limit, four free attractions are presented, in the return of Rivela's Italian Band of fifty pieces; the continued engagement of Cazrob's Circus, with Maude, the unridable mule, and trick ponies; Arzo the Automaton, and Kilo, who removes handcuffs. Next week the big attraction will be the Albas in their daredevil act, head slide on a wire incline. The Temple of Mystery, one of the hits, presents a new illusion, Spookdom, a novel version of the third degree.

The Academy of Music, the first to make announcement, will open its doors for the regular season Aug. 6, with The Convict's Daughter. $10,000 Reward follows.

Della Stacy, favorite Washingtonian, has been

engaged by Broadhurst and Currie for a leading role in A Lucky Dog, Nat Wills' new starring vehicle.

The season at the Lyceum Theatre commences Aug. 13. JOHN T. WARDE.

PITTSBURGH.

Nixon Company Presents Bohemian Girl—Opening Announcements—At the Parks.

(Special to The Mirror.)

PITTSBURGH, July 23.

This is the closing week of the Nixon Theatre Opera company at the Nixon, opening to-night with The Bohemian Girl for the first half of the week. For the latter half The Chimes of Normandy will be presented.

The Bijou has been thoroughly renovated during its closed period and will open its regular season on Saturday night with At the World's Mercy, by Owen Davis—its first presentation in this city. Secret Service Sam will follow on Aug. 6.

Harry Williams' Academy will begin its regular season on Saturday night with Williams' Ideal Extravaganza company.

On Aug. 11 the Alvin will commence its regular season, with Arizona. This beautiful playhouse has been renovated during the time it has been closed and presents a very inviting appearance.

The Navassars' Band holds the band pavilion this week at Luna Park, and Ella Zuila, wire-walker, remains another week as the other chief out-door attraction. The vaudeville bill in the Casino is formed of: The Great Raymond, Luella Gross, Marta Golden, Metzmaier Brothers and Trip to Spookville.

Dream City Park offers Sbarracia Italian Band, the Wizard Brothers and the Costello Brothers as the principal attractions this week.

The Traction parks offer band concerts at all of them and small vaudeville bills are given at some of them in addition.

West View Park has Holcombe's Pittsburgh Band as its main feature this week.

ALBERT S. L. HEWES.

CINCINNATI.

The Runaway Girl—The Mikado—Weber's Military Band.

(Special to The Mirror.)

CINCINNATI, July 23.

The Runaway Girl, for the first time here at popular prices, is the attractive offering of the Chester Park company this week. The audiences have been uniformly large and liberal in their applause.

John C. Weber's Military Band succeeded Kopp's Band at the Zoo last night for a two weeks' engagement.

The third week of the opera at Coney Island opened last night, with the tuneful Mikado as the bill. It was the first time in several seasons that this opera has been given here and a large audience was delighted by the rendition.

H. A. SUTTON.

JAMES S. METCALFE AND THE TRUST.

In the *Pacific Monthly* for July James S. Metcalfe, the indomitable dramatic authority of *Life*, describes the inception, growth and methods of the Theatrical Trust, explicitly defining the grounds on which he has based his intrepid antagonism to the Syndicate and explaining the persecution to which he has been subjected. The article is singularly critical and dispassionate—marvelously so when one considers how amply the conduct of the Syndicate would justify extreme language from Mr. Metcalfe. To those who have regarded his predicament in a satiric and unsympathetic light, this defence of his attitude, together with his conservative and lucid arraignment of his opponents, must come as a revelation. Mr. Metcalfe not only states clearly the present situation in the legal controversy between himself and the Managers' Association, but also elucidates all the events of the combat so as to show the obvious aim and intention of Syndicate managers in excluding him from ther playhouses. Those readers who have rashly accused Metcalfe in his criticisms of being prejudiced and unnecessarily personal may here find the conclusive answer to their allegations. He attacked both the evil that he saw in New York theatres and the men who were responsible.

Mr. Metcalfe's article is naturally of unique value in its discussion of dramatic criticism and its references to the Syndicate's effort to suppress the free speech of honest reviewers, thereby seeking to delude the general theatregoing public. After expounding the simple truth that professional and public criticism combined "forms the expression of the popular will," he continues:

> The Theatrical Trust, in the matter of criticism, is in a much worse position than the industrial trusts. With the latter the question to be settled is how they acquired their monopolies and how they are using them to oppress their possible competitors and to burden the consumers of their products. With the Theatrical Trust criticism concerns not only these questions, but the very nature and quality of its product from day to day. As the theatre is, in a way, a luxury and not a necessity, it can be abstained from even to the point of seriously injuring the welfare of the Trust. Free criticism means a daily informing of the people of the quality of that product. If criticism can be bought, or better yet, terrified, it ceases to be free and the quality of the product need be determined only by the mental capacity or greed of those in control of the Trust.

The critic then proceeds to show the beginning of the booking-agency enterprise as originated by Klaw and Erlanger; the coalescing of this venture with the producing facilities of Hayman and Frohman; the maturing of this combine, with its double purpose; the prospective benefits and the actual injuries wrought by the ascendency of the Syndicate forces; the alluring incentive of despotism and the overwhelming influence of personal avarice. The love of art, not existing among the illiterate partners, has been replaced by the insatiable greed for an enormous cash balance. The appreciation of the artist had given way to personal hostilities and the Syndicate's craving to hold all its employees in unqualified subjection. In making a distinction between the business interests of the theatre and dramatic art he says:

> Had the members of this alliance been content to stop here, they would have been subject only to the same kind of criticism that has been measured out to other business monopolies. In a business way they were guilty of tyrannies and oppressions which inflicted hardships in many cases amounting to ruin for those who opposed them in the creation and maintenance of their absolute control of the theatrical business. For these wrongs they would have had to suffer only the same kind of publicity and criticism encountered by other monopolies that have employed methods similar to their own. But they were not content with confining themselves only to the business of the theatre.

From this point the narrative necessarily becomes more strictly the account of Mr. Metcalfe's personal contention, in which he was always loyally supported by the publishers of his magazine. He relates how he noted the wholesale importation of foreign plays, frequently with foreign actors, as a "discouragement of dramatic art in America." "As time went on," he continues, "this tendency to push its tyranny into the artistic side of the theatre became absolute control to the extent that no dramatist and no artist could reach the American people except through yielding to all the exactions of the Trust." To substantiate this statement he cites the notorious endeavors of the Trust to drive from the field Mrs. Fiske and David Belasco. "Another wrong which I resented in print," he declares, "not only for my own profession, but for the sake of the stage itself, long before I knew that I also was to be made its victim, was the persecution of critics and dramatic writers who had incurred its displeasure. A favorite method was to go to the publishers of a journal and threaten that if the offending writer was not discharged, all theatrical advertising would be withdrawn from its columns. To the shame of several publishers, they let their greed and their timidity compel them to incur the disgrace of yielding. In Washington, in Pittsburgh, even in New York itself, honest writers, whose only fault was that they served their publics and their employers too faithfully, were driven from their positions at the behest of the Trust."

The fearless critic next relates how, after the burning of the Iroquois Theatre in Chicago, *Life* published a graphic cartoon depicting its horrors and associating with the picture the names of Klaw and Erlanger, a course of action entirely legitimate, since these men were part owners of the playhouse and owners of the attraction, which they had themselves booked in that theatre. The verdict of the subsequent libel suit for $100,000 was in favor of the publication. What immediately followed is best given in Metcalfe's own words:

> On the Friday after the trial there was a regular meeting of an organization known as "the Theatrical Managers' Association of Greater New York." There were present Messrs. Klaw and Erlanger and twenty-four managers and others controlling forty-three theatres, practically all the theatres in the city. With one or two exceptions those present were either understrappers of the Trust or dependent on the Trust for bookings. Action was taken at this meeting condemning me as a critic, accusing me of being actuated by racial prejudices in my writings and excluding me from all theatres controlled by members of the association.
>
> It happened that the initial presentation of Fantana at the Lyric Theatre, under the management of the Shuberts, now so prominent as leaders in the Independent movement, was scheduled for the next evening. At that time the Shuberts were booking their offerings through Klaw and Erlanger's office, and Mr. Metcalfe at once sent word of his willingness to return the tickets which had already been forwarded to him. A note from the managers withdrawing their formal invitation came, together with a verbal assurance that the critic would not be refused admission. Mr. Metcalfe attended the performance. Within a fortnight the Shuberts had severed their alliance with the Syndicate.
>
> The rest of the story is only too familiar to every man and woman interested in the welfare of the theatre in particular and American artistic endeavor in general—how one of the ablest critical authorities in the United States was excluded from Syndicate theatres, even when he had regularly purchased tickets at the door as any private individual might have done, and how this exclusion even extended to the use of brute force. To prove that the managers were wrong in their interpretation of the law, which, according to the claims, gave them a right to shut out any person for whatever reason they pleased or no reason at all, provided only they offered to return the price of the ticket, meant a civil suit that could be indefinitely protracted. Mr. Metcalfe, therefore, besides bringing civil suit for $270,000 damages—$10 000 for each of the associated managers—immediately laid a criminal complaint, on the ground of conspiracy. A decision on the criminal charge adverse to the critic was recently handed down, as recorded in THE MIRROR. What will be the ultimate verdict of the highest court yet remains to be seen. "Fighting not only my own battle, but that of a free press, or dramatic art, and of those who love the theatre in its best estate," says Mr. Metcalfe in conclusion. "I have not much fear of the final result, although through the law's delays that result may not be reached for some time to come."

AT SUMMER PLACES.

Among the guests visiting Cora Belle Greene at her cottage, Walnut Beach, Conn., are Genevieve Reynolds and Jewell Darrell.

Among the actors at Rockaway Beach are Marie Stuart, Maude Lambert, Virginia Earl, Billy Clifford, Belle D'Arcy, Stella Mayhew, Clayton White, Billy Taylor and Galway Herbert. Hope Booth is also a frequent visitor.

Harry Leighton and G. O. Shields, of *Shields' Magazine*, started Saturday on a fishing trip after blue fish and incidentally a few sharks off Seabright, N. J. They will make the trip from the Brooklyn Yacht Club, of which Mr. Leighton is a member, and cruise along the Jersey coast as far as Barnegat in Mr. Leighton's new launch.

Kathleen Taylor is spending the Summer on a ranch belonging to her uncle, Samuel B. Starr, near Seattle, Wash. She is considering remaining on the Pacific Coast next season, as a member of one of the prominent stock companies.

Will W. Crimans and wife (Mildred Hyland) are Summering on a farm in Massachusetts, where they are not expected to move fast, and they don't exceed the speed limit.

Louise Valentine left for a two weeks' visit to Shelter Island last week. Mrs. Emma Hearn, an old friend of Miss Valentine, is also with her.

Peg Bloodgood, who recently closed with Nance O'Neil's company after a year's tour through Australia, New Zealand, Canada, and the United States, is spending July and August with friends at Pointe aux Pines, Mich.

William Stuart and Anna Hollinger are enjoying a two weeks' fishing and camping tour among the lakes in northern Indiana. They return to New York in a few days to begin rehearsals with The Millionaire Detective company. This will be their third season with the Charles E. Blaney Amusement Company.

Meta Eyferth is spending a few weeks at her Summer home on Park Point, Duluth, Minn.

Marion Stanley, the leading lady of Rogers Brothers in Ireland, has returned from Atlantic City and after spending a few days in town will go to Patchogue for the balance of the Summer.

Stanley Dark is spending the Summer on a farm on Block Island, "six miles from nowhere." He is at work on a musical comedy, for which William T. Francis will write the score.

Mr. and Mrs. Oscar Eagle are spending the Summer at Bensonhurst, L. I.

Robert Stodart will leave for Milford, via Annapolis Royal, Nova Scotia, on July 26 for a month's trout fishing in Liverpool Lakes.

Lydia Knott is spending the Summer at Higgins Beach, Maine.

H. Gordon Miller, the past two seasons with Thomas E. Shea, has been spending the Summer at Oswego, on Lake Ontario, after a supplementary season as leading juvenile with My Dixie Girl company, and is under contract for the coming season with the Mittenthal Brothers.

MUSIC NOTES.

The Red Hussars band, of Northumberland, England, will come over for a short concert tour in October, under the leadership of Lieut. H. G. Amers, who is said to be the youngest bandmaster in the English army.

Marguerite Liddell, who sang Kundry in the English version of Parsifal, made her debut in Italian grand opera at the Politenma Gasibaldi Theatre, Acqui, Italy, recently, attaining great success.

John E. Pinkham, of Boston, has been chosen to arrange the choral music and train the choristers for the dramatization of Barabbas.

The "Besses o' th' Barn" Band is to undertake a tour of the world, which will open in Asbury Park Casino on Aug. 4.

Maud Powell, violinist, has rejected an offer for a third continental tour and will remain in America until May 1, 1907, when she goes to England. Her services in 1906-'07 have been contracted for by the New York Philharmonic, the Chicago, Cincinnati and St. Paul orchestras and many other musical organizations.

Loudon G. Charlton, who is in Europe, sends word that he has arranged for an American tour by Cesar Thomson, the famous Belgian violinist. It is several years since this artist visited the United States. There will be thirty appearances, beginning on Jan. 1 next.

Oscar Hammerstein has engaged about thirty men and women as members of the chorus of his Manhattan Grand Opera company. Fifty of the chorus will be engaged here and the other fifty will be experienced opera singers brought from Italy.

THE LONDON STAGE.

French Productions—Lion and the Mouse to Tour—Tree to Produce Winter's Tale.

(Special Correspondence of The Mirror.)

LONDON, July 14.

Again we have had no plays to speak of. Or rather, we have had two, but they are really not worth mentioning. Again, as last week, these two drama samples were French, and once or rather twice more, they were offensive—that

CLYDE FITCH.

is, to the average clean and wholesome English and American mind. Still, to say sooth (which means to tell the truth) both seem to have given to the Gaulese much joy in the land where the ententes cordiales come from. Both these Gallic Gallimaufries were presented at the Royalty Theatre, which is in Soho in the very heart of London's Quartier Français, and both were presented by Manager Gaston Mayer who, as is usual with him, had them performed by the best available Parisian players.

The first of the pieces was written by the satirical Donnay, and was entitled La Bascule. The bascule (or see-saw) in this case was a husband who, besides possessing a wife, also possessed what is called in stage euphonium a mistress. This beauty of a Benedict when with his wife felt how much he loved his mistress, and when with his mistress felt how much he loved his wife! Nice, isn't it? How this sweet man anon served each and how each served him, and how it all ended, I do not propose to weary you by the telling thereof. Enough that the players were of the most artistic kind, and included Felix Hugenet as the see-saw person, Mlle. Valentine Petit as the wife, and Mlle. Gabrielle Dorziat as the "other lady."

The other nasty French play was called Petit Chagrin, and was the work of M. Maurice Vautaire. This was also the story of a man with a "mistress" (as most French plays are). This time, however, the man wanted to get rid of his paramour in order to take unto himself a wife. The about-to-be-shunted lady, who had so long helped him to "keep house" (as they say in The Second Mrs. Tanqueray) is so fascinating, so self-sacrificing, and, indeed, altogether so nice, that the perplexed gallant cannot make up his mind to tear herself from her. Finding that the two women are about to meet, this delectable Lothario declares that the poor mistress, who has been faithful to him, is not really his mistress, but a woman of general "love affairs," and he even goes forth to fight a mock duel to prove his statement. All that I need say more regarding the play is that later the two women have a slanging match, and that Mlle. Martha Regnier's acting as the mistress was the one redeeming point of the whole piece.

The chief theatrical matters of the last few days have been matters of much excitement, but they have not concerned productions. One was concerned with a proposal that the London County Council should run on its own account a series of free, or all but free, concerts and entertainments in our public parks and ditto halls. This proposal as to the giving of musical and variety entertainments almost gratis and for nothing, not unnaturally aroused the individual and collective choler of all the managers and shareholders who have put work and wealth into these enterprises. Meetings have been held and much literature has been scattered around on both sides, but at present the question of free shows versus unfree dittos leave us fronting south by north, as your late great humorist, James Russell Lowell, would say.

The other exciting but somewhat less exciting matter concerned itself with the question of giving "orders." "Orders," as you doubtless know, is the English (or at least the stagese) for free passes to the play. These things have of course been lavishly used in English theatres and music halls ever since there was a theatre or a music hall, and often, as many of us know, some amount of "papering" (as we call it here), is useful, especially during the early part of the run of a new play when the box office is wobbly. Like most things, however, the passion for "orders" has grown to excess, and, indeed, it had thus grown generations back. The *Daily Mail*, however, always on the alert to discover the obvious, recently published an article on this subject by one of the smartest theatrical men, James Waters, to-wit. A very interesting article it was, although, as I say, the subject was a very belated one. Anyhow, a correspondence has been started concerning this theatre "papering," and the lavish distribution of "orders." As this correspondence threatens to increase, I propose to return to the subject in my next when, thanks to a long experience in the backs and fronts of theatres, I may be able to tell you a few strange things by way of the "free pass" tune.

We have had one interesting revival this week, and that was the great Bernard Shaw's not too great but certainly amusing comedy, You Never Can Tell. It was again given by Vedrenne and Barker's fine company at the Court Theatre, up old Chelsea Way, the playhouse which is now often described as the "theatre of the intellectuals," because of G. B. S.'s intellect, I suppose. The acting of this Shawful piece was again very fine, especially the work of Louis Calvert, J. H. Barnes, James Hearn, Edmund Gurney, Dorothy Minto, Henrietta Watson and Lilian McCarthy. Please note that the Bishop of London went to see the above Shaw-dœuvre on the first night, and after applauding (like Cardinal Richelieu's friend) in the proper places, pronounced the play to be "awfully good."

Willie Edouin is going to try his luck in the music halls, starting to-morrow with a sketch called Passing the Doctor, at the New Cross Empire. An American sketch called Neil of the Music Halls was successfully produced by Mabel Bardine at the London Pavilion on Monday. Both the sketch and the leading lady's part remind one of Rose Stahl's recent successful sketch ventures at the Palace Theatre. Harry Fragson, the fine Anglo-French comedian and carroller, started in the halls on Monday, making an enormous hit at the Tivoli.

Agent Mannys Warner, the big English and American turn booker, has started for the Continent on star seeking bent with Manager George Adney Payne, one of the leading spirits of a sixteen music hall power syndicate. At the New Theatre, where Julia Nielson and Fred Terry have finished until they return from touring, the aforesaid fine actor, Louis Calvert, will presently produce a new Egyptian comic opera, written and composed, respectively, by Frederick Fenn and Michael Faraday, and entitled Amasis.

George Edwardes will produce anon an adaptation by Edward Morton (author of San Toy) of a successful Viennese comedy opera called Die Lustige Witwe.

Citizen Clyde Fitch has just arrived in London and has finished for Citizen C. Frohman a new comedy; also he has written for the same Frohmanager an adaptation of The House of Mirth. The said manager has arranged for Sir Charles Wyndham and Mary Moore to appear at your Knickerbocker Theatre; also for Comedian Sam Bernard to appear in London next Spring in your native-made musical play, to be entitled The Rich Mr. Hoggenheimer.

Charles Klein's powerful play, The Lion and the Mouse, is to be taken on tour in a somewhat Anglicised form by Manager Walter Maxwell. By the way, the will of the said Maxwell's late managerial partner, Addison Bought, formerly a *Daily Mail* dramatic critic and afterwards a play agent for J. M. Barrie and others, has just been proved at over £30,000.

For the forthcoming production of Hall Caine's drama, The Bondsman, at Drury Lane, Manager Arthur Collins has engaged Frank Coffee, James Fernandez, Henry Neville, Austin Melford, and Mrs. Pat Campbell.

Beerbohm Tree has just ended his season at His Majesty's after a fine set of productions starting with Dickens's (Comyns Carr's adaptation) Oliver Twist and ending with Thackeray (Michael Morton's adaptation of the Newcomes) and also taking in the production of Stephen Phillips's striking play, Nero, with several big Shakespearean revivals. Tree will reopen His Majesty's on Sept. 3 with The Winter's Tale. His daughter, Viola, will play Perdita; Ellen Terry, Hermione, and Charles Warner, Leontes. During that presentation Tree will tour with The Newcomes, etc., and will return late in the Fall to produce Macbeth, with himself in the title role.

The only new play to be produced in this city next week is a product of your native, namely E. C. Peples's comedy, the Prince Chap, which is to be presented next Monday by Al. H. Canby at the Criterion. I draw a beaker to its success.

GAWAIN.

SAVAGE BACK FROM EUROPE.

Henry W. Savage, who, by means of his operatic productions in English, has done so much to elevate the musical taste of the general American public, and who has been abroad arranging for his forthcoming production of Madame Butterfly, returned from London last Tuesday on *La Provence*. He looks as if the trip had done him infinite good, which may well be the case, since his journey combined business and pleasure.

"With Conried's Italian production at the Metropolitan Opera House and my own presentation in English," Mr. Savage assured a representative of THE MIRROR, "Madame Butterfly is bound to be the feature of the season. Opera is surely to become a most important feature in the theatrical life of New York. The history of the opera is so well known I scarcely suppose I'm called upon to repeat it again. The most unique part about its development, however, came after the initial presentation in Milan, where it was withdrawn and rewritten in three acts instead of the original two. In a way the last two acts really were one united entirely, but the curtain falls for a short period and the orchestra plays an intermezzo—one of the most exquisite compositions Puccini ever wrote. I made two futile attempts to witness a performance of Madame Butterfly before succeeding in my endeavor. Two years ago I went to Milan only to find that Puccini had broken his arm, with one of the important numbers still unfinished, and that the date for the premiere had been postponed. In February I tried to see the piece in Naples; this time the season had ended prematurely owing to a royal command that the theatre should undergo certain alterations. Yet, when I finally saw the present production at Covent Garden, I felt certain that all my hopes for a great American success were to be justified."

"Have you as yet arranged the details of your production?"

"No and yes. That is to say, though the cast is by no means complete we have been giving the matter careful study for some months. Walter Rothwell, who is to conduct the American performances, went to Budapest with Puccini himself and was present at a number of the rehearsals directed by the composer. Without exaggeration, the success of Madame Butterfly in the Hungarian capital was stupendous, overwhelming. Even the phlegmatic English public has been utterly carried away by it to such an extent that seats are regularly at a premium, though several of the most noted singers have retired from the cast. The opera itself is the thing."

"Your policy has always been to 'star' the opera rather than the individual performers, has it not?"

"Yes. And yet you understand my production is to be absolutely perfect both from a musical and dramatic point of view—that is to say, as nearly perfect as we can possibly make it. The piece is now being rehearsed in London by Mr. Marion, Mr. Rothwell and two assistants; the company is to sail for America early in September. Owing to the calibre of effort required to give the roles satisfactory rendition it will be necessary to have three casts of principal singers, especially as there are to be eight performances per week. Elsa Szamossy, who sang the title-role in Budapest, and was particularly commended by the composer as an ideal interpreter of that arduous part, is to be one Madame Butterfly. I meant to engage three women for that role, but before I had left Paris I had signed contracts with yet two more prima donnas. Five is a generous supply, but not at all excessive. Adelaide Norwood, who formerly appeared in my operatic productions and who has been studying abroad for the last two years, is one of them; Eloise Jensen, a noted Norwegian singer, is another. American audiences are sure to remember Miss Norwood's fine dramatic soprano. Our production will be far more complete from a scenic and dramatic point of view than anything at Covent Garden. The English company sings excellently well, but quite fails to obtain the poetic Japanese atmosphere which should be one of the essentials. Many of the minor parts were done in a perfunctory manner."

"Where does Madame Butterfly open?"

"In Washington, on October 15, at the Columbia Theatre. Baltimore and Boston will see it before it moves to Broadway in November."

"Is it true that your English Grand Opera company is to be discontinued?"

"Yes—for the next season. After that it is my ambition to reorganize the company and give the entire ring. Meanwhile, several of my old light operas and musical comedies are to be presented in Paris, where managers believe they can establish a vogue for just such American pieces—somewhat Gallicised, of course. Marcel Yoer, who manages the Marigny Theatre in Paris, has contracted to produce The Yankee Consul, in October, and Woodland, later in the season. It is possible that Raymond Hitchcock may be seen there next spring in King Dodo, but no definite or binding arrangements have been made. Victor de Cottens, of The Circ Nouveau, is to make a production of The Prince of Pilsen, to be followed by the Sultan of Sulu."

"How about your American ventures for this season?"

"Of course you know there are to be three College Widow companies. The Stolen Story is to open the Garden Theatre, The Student King and The Man from Now will be among the New York offerings. Several other possibilities in the form of new productions are on the list, but any announcements at this time would be unwarranted. The Prince of Pilsen is going out again, and, in this connection, it is interesting to note that the business for last season was even larger than the year before. Next to Madame Butterfly my most important operatic undertaking will be an English presentation of The Lustige Witwe, which has created a sensation in Berlin, Vienna and Hamburg. In Vienna it has had a run of an entire year."

☞Read the MIRROR WANTS and send in your own "want ad." for next week's issue.

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,
EDITOR.

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Members of the profession may subscribe for THE MIRROR *from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. The address will be changed as often as desired.*

VIEWS OF THE METCALFE CASE.

THERE has been an attempt to create the impression that the case in which JAMES METCALFE is plaintiff and various New York theatre managers defendants, was determined finally by the decision handed down by the Appellate Division of the Supreme Court last week, but such is not a fact. Mr. METCALFE will appeal, and the fact that there is a dissenting opinion in his favor below, suggests that the court above may reverse the holding as it now stands.

Theatre managers have a keen interest in this case, as a matter of course, but the public also is interested in it; and the press of the country, which on the whole reflects public opinion, without reference to individual interests, has shown a natural concern in the controversy, as it involves the critical right of the press, which right is by no means confined to the theatre.

It will be interesting, therefore, to note some of the opinions of the press on this case, which promises to become even more celebrated before an ultimate decision on the questions involved in it is made known by the court of last resort. The Springfield *Republican*, apparently assuming that the decision already made is final, says that it will make for anonymous criticism. "The only way to gag the press," says the *Republican*, "is to lock the theatre door. Or will the box-office Cæsar stand owl-eyed picking out the dangerous faces as they pass?—

> Yond Cassius has a lean and hungry look;
> He thinks too much; such men are dangerous.

Your Cæsar wants sleek-headed men and such as sleep o' nights." And there is much in this little that reflects a resentment by the press of any attack upon its traditional rights to criticize—rights which should still hold, although sometimes they are abused.

The Lowell *Courier* thinks that if the decision should stand, its logical end would prove the death blow of dramatic criticism. "Critic METCALFE," it says, "was shut out of all the theatres controlled by the so-called Trust, because his comments on certain plays were obnoxious to the managers. Any other newspaper writer is liable to the same treatment under this ruling if the managers see fit to apply it. If it becomes understood that exclusion is the fate of the ultra-critical, newspaper readers will think less of criticism than they do now, which isn't much."

The Rochester *Democrat and Chronicle* objects to the "hand of the press agent," discernable in the sending out of the decision in favor of the managers, and this "asinine editorial comment" included in a dispatch which should have carried only the news: "The decision is a complete triumph for the managers, with corresponding defeat for critics like METCALFE, who believe themselves entitled to go to any lengths in their condemnation of productions that displease them, whether their animus arises from personal prejudice against the producer or a dislike of the playwright or actor." It might be well to point out the fact that there are a number of critics in New York, and that their concurrence in any single "dislike" or series of "prejudices" against persons concerned in offering plays is an absurd idea. The *Democrat and Chronicle* says:

> Of course Mr. METCALFE has not lost his fight and will not have lost it until the Court of Appeals has confirmed the decision of the Appellate Division, which the Court of Appeals, so far as the *Democrat and Chronicle* can see, isn't in the least likely to do. So much of the decision as declares that a theatre is a private business enterprise and that a manager has the right to exclude from it any one he pleases is sound law. So much of it as holds that, for this reason, managers are entitled to conspire together to injure a citizen in his business and reputation, the *Democrat and Chronicle* holds to be ridiculously bad law, and shall continue to do so until it is advised to the contrary by the Court of Appeals.
>
> No critic has and no critic ever thought he had a right to "roast" a production because of anything but its own badness, but every critic has a right to say in the plainest and most emphatic English at his command just how good or just how worthless and bad he honestly thinks a production to be, without the slightest regard to the feelings or the business interests of any one concerned. That is what he is for. That will be his right and his duty, so long as dramatic criticism continues to exist, and all the managers and all the courts there are can't alter the situation. The entirely sound decision that a theatre is a private business enterprise doesn't help the manager any in this particular. The moment a manager invites criticism from the newspapers he waives his right of privacy. There seems to be little doubt that he can reject criticism altogether if he chooses, but if he invites the criticism of a certain newspaper he must take the sort of criticism the newspaper chooses to give him, except in so far as he is protected by the law of libel. Dramatic criticism is not meant to please him, and the critic is in nowise bound to please him or to help his business. Managers seem to forget the real gist of this controversy, which is the fact that the newspapers can get along without dramatic criticism a good deal better than the managers can. Moreover, the newspapers thoroughly appreciate this fact, even if the managers don't.

"No court would hold," says the Springfield (Mass.) *Union*, "that unfavorable criticism, if fairly made in accordance with recognized standards of passing judgment on a performance, is sufficient ground for closing the door to the critic. Criticism of plays, books, objects of art and so on is one of the recognized functions of the press. The public looks to the newspaper for guidance in these matters. It expects that the criticism of a theatrical performance shall point out its merits and demerits, honestly and fearlessly. It expects neither wholesale denunciation nor fulsome praise. It expects that the character of the piece and the way the various parts are played shall be judged exactly on their merits. Failure to do this creates distrust of the press and also of the theatre." And it adds:

> Abuse of a show, of the piece and those who take part in it, does not in the long run do the managers any financial harm. Indiscriminate praise does not do them any financial good. The public is sure to find out for itself whether a performance is unjustly condemned or unjustly commended. But criticism that is fairly made, that takes account of what is good and what is bad, what is tolerably good and what is half way bad is of benefit, not only to the patrons of the theatre, but to the management of the theatre as well. It makes for better plays and better acting. It creates a demand for a higher standard, and a higher standard means increased patronage.

The Washington *Post* believes the decision will not stand in the highest court, and thinks that under it managers of theatres are given unlimited power to influence the opinions of the press. It says:

> A writer who makes himself objectionable to a manager for expressing unfavorable views can be excluded and his usefulness ended. Any private person who animadverts upon a performance may, at the option of the manager, be denied admittance. Under this remarkable decision the professional critic must first obtain the manager's approval upon the views he is to express before venturing to express any; and the playgoer must guard his tongue lest he be exiled from the enjoyment and recreation of the professional playhouse. Visiting stars, resenting the impertinence of some critic who refuses to chime in with the general chorus of adulation, have only to insist on the exclusion of the offender in order to make the chorus harmonious. And yet the theatre offers nothing tangible in return for the price of admission. The purchaser has no means of finding out what he is buying save by report. The manager or producer has the right to reject the material offered him for production, the same as a horse dealer has when he considers the purchaser of a steeplechaser. The playgoer has no such option. He purchases on the appraisement of the critic in the morning newspaper. Like literature, painting and sculpture, a theatrical performance is subject to the jurisdiction of legitimate criticism simply because it cannot, like a spavined horse or a moth-eaten piece of cloth, be returned to the seller with a demand for the recovery of his outlay. If a theatre that indiscriminately invites a miscellaneous public is not a public resort, open to any person who does not violate the police regulations in regard to orderly conduct, etc., and if persons may be excluded at the will of any eccentric manager who conceives a dislike for the purchaser of a ticket, the manager is invested with a power superior to the press and the interest of the public, and untrammeled criticism is a delusion. By the same token, Congress should proceed to exclude its critics from the press gallery and fill their places with those who will eulogise all its acts. A public actor is as amenable to criticism as a public orator or a statesman.

It is quite evident that there is more at stake in this case than has yet been discovered by the judges who have thus far been called upon to give their opinions as to the merits.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

P. K. N., Ithaca, N. Y.: Percy Ellis died of tuberculosis on July 21 of last year. In 1900 he was acting manager of Wyndham's Theatre, London; thereafter he was successively in charge of the Avenue, Shaftesbury, Terry's, the Strand, and the New.

C. W., New York: You will have to depend upon the honor of the men for whom you read the sketch, so if you are afraid that any one may steal your idea it would be advisable for you to be very careful in choosing the people to whom you intend submitting your manuscript.

A. L. K., Asbury Park, N. J.: The Pony Ballet has been a feature of any number of productions during the past few seasons. The original troupe consisted of eight girls, none of whom was over five feet in height, and their appellation came from the fact that they were under the average size.

K. Q. V., Baltimore: John Ryder, the English actor, was born in 1814 and first established his enviable reputation during Macready's management of the Drury Lane Theatre, beginning in October, 1842. He also in later years played important parts with Charles Kean. On March 3, 1862, Ryder played Othello to the Iago of Mr. Fechter.

L. K. T., Jacksonville, Fla.: Sydney Grundy, the dramatist, was born in Manchester in 1848. For seven years he practiced law in his native city. His first successful effort at dramatic authorship, a comedietta entitled A Little Change, was written in 1872 and produced at the Haymarket with the Kendals in the leading roles. His first important play was Mammon, produced in 1877 by W. H. Vernon. Business Is Business, adapted from the French drama and seen last year in New York city, is his latest work.

G. M. B., Louisville, Ky.: 1. The Pride of Jennico was first played in New York at the Criterion Theatre on March 6, 1900. James K. Hackett appeared as Basil Jennico and Bertha Galland played Marie Ottilie. Other members of the cast were Brigham Royce, Arthur Hoops, Thomas A. Hall, Carl Ahrendt, Longley Taylor, Stephen Wright, Mace Greenleaf, Edward Donnelly, James Ottley, George Alison, Frank Anderson, George Trimble, Sidney Price, Gertrude Rivers, Grace Reals, Miss Head, Virginia Buchanan, and Amy Ricard. 2. The information about Rupert of Hentzau was recently printed in this column.

A. B. P., Richmond: Lord and Lady Algy, by B. C. Carton, was first produced at the Comedy Theatre, London, on April 21, 1898, with Charles Hawtrey and Miss Compton in the title-roles. On Feb. 15 of the following year it was presented at the Empire Theatre, New York, with a cast which included W. H. Crompton, Guy Standing, William Faversham, J. H. Benrimo, G. W. Howard, E. Y. Backus, John R. Sumner, George C. Pearce, W. H. Workman, John Armstrong, George Osbourne, Jr., Joseph Wheelock, Jr., Frank Brownlee, Jessie Millward, Mariam Gardiner, Lillian Thurgate, Louise Maltman, May Robson, and Blanche Burton.

H. K. T., Dayton, O.: Charles Albert Fechter was born in London of mixed parentage—his father was German and his mother was an Englishwoman. When he was very young his parents moved to France, where he was brought up and educated. In fact, he made his first professional appearance on the stage at the Salle Molière in Paris, after which he made an Italian tour with a traveling company. For some time he was the most prominent actor at the Porte St. Martin Theatre, Paris, and he appeared at the St. James Theatre, London, in French plays. His debut as an English-speaking actor took place on Oct. 27, 1860, at the Princess Theatre, in the principal role of Victor Hugo's Ruy Blas.

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COUNT GRATLO. By Sylvan T. Baer.
DRUMHEAD COURT-MARTIAL; a twenty-minute melodramatic comedy with special scenery and lights. By Edward McWade and Eugene Sanger.
ESSILIO, THE RENEGADE. By Edward J. Weisenberg.
FIFI, FIFI! By Lawrence Travis.
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MADISON SQUARE ROOF GARDEN TRAGEDY. By Henry Pineus.
MIRABEAU; a play in five acts. By Charlotte Teller.
THE MIRROR OF MIYAMA. By Jessie Emerson Moffatt.
MONEY MAD; a play in four acts. By Blanche Cerf.
THE NEXT DAY AFTER; comedy in one act. By Charles Horwitz.
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TONY; a vaudeville farce. By Aaron Hoffman.
A TRIP ABROAD; comic operetta. By Andrew J. Boex.
TWO ON THE RED; vaudeville sketch in one act. By Lawrence Grattan.
YOLANDA OF CYPRUS. By Cale Young Rice.

Dramatists desiring early New York production address at once Playwrights' League, N. Y.

PERSONAL.

Photo Klauber, Louisville

REIFFARTH.—Harrison Grey Fiske has engaged Jennie Reiffarth for the company that will support Bertha Kalish in the new play in which that star will be seen under his management in the Autumn. Miss Reiffarth is remembered as Madame Vinard in Trilby, in which she appeared for five seasons; as Madame Janauschek's successor in The Great Diamond Robbery, and in strong roles with Stuart Robson and in Drink with Charles Warner.

MACDOWELL.—Melbourne MacDowell has been engaged by William A. Brady to play the role of Javert in Wilton Lackaye's dramatization of "Les Miserables."

BOYCE.—Mary Boyce, a daughter of one of the finest families in St. Louis, who has done considerable work of a modest type on the stage, is in New York in pursuit of her intention seriously to make the theatre her life work. Among her artistic sponsors is William Marion Reedy, the brilliant editor of the St. Louis *Mirror*, who believes Miss Boyce has a call to this vocation.

LITTELL.—Mrs. Kate Ludlow Littell, of the Edwin Forrest Home, left July 18 to join Mrs. Angela De Bony, also of the Home, for a few weeks' vacation in the Highlands.

GALLAND.—Bertha Galland will appear in a new play by David Belasco about the middle of next season.

FEALY.—Maude Fealy will begin her first starring tour at Wilkes-Barre, Pa., on Sept. 15, in The Illusions of Beatrice.

NETHERSOLE.—Olga Nethersole has purchased land for a villa near Biarritz, and will spend her Summers there in the future. She recently visited M. and Madame Rostand at their castle in the Pyrennees.

GILLETTE.—Viola Gillette has purchased the rights to The Girl and the Bandit, in which she and Mabel Hite were jointly starred a season ago, and will present the opera on tour under her own management.

HACKETT.—James K. Hackett sailed for London last Saturday to join Mary Mannering and the baby. They will return to New York late in August.

HARNED.—Virginia Harned will begin her season under the Shubert management on Sept. 10, in either Sardou's La Piste or in The Wooing of Eve, by Hartley Manners. She is now in Paris.

MAUDE.—Cyril Maude will appear in a youthful comedy role in an adaptation of Triplepatte, when his season opens at the Duke of York's Theatre, London, in September.

FERGUSON.—Robert V. Ferguson is spending the Summer boating on the Shrewsbury River, where there is a large vacation colony of theatrical people.

POLLOCK.—Channing Pollock has agreed to write a play for Cohan and Harris, to be ready for production by March 1, 1907.

ANGLIN.—Margaret Anglin's plays for next season will include revivals of Mrs. Dane's Defense and The School for Scandal, and two new plays, The Great Divide and The Eternal Feminine.

ROBSON.—Eleanor Robson, who is now at Saint Valery sur Somme, France, has received the manuscript of the new play by Edmond Rostand, which he has written especially for her. The translation is being made by Louis N. Parker. The piece, which is to be called The Lady of Dreams, will be produced at the Liberty Theatre in January.

NORDICA.—Lillian Nordica has consented to appear at a concert at the Auditorium at Ocean Grove on August 1.

TYLER.—George C. Tyler, of Liebler and Company, will arrive in New York to-day on the *Kronprinz Wilhelm*, after several months spent in Europe.

JANIS.—Elsie Janis is expected to arrive in New York to-morrow (Wednesday) on the *Carmania*. She will go at once to Chicago to rehearse with The Vanderbilt Cup company.

ABINGTON.—Mr. and Mrs. W. L. Abington (Bijou Fernandez) sailed from Dover, Eng., Sunday on the *St. Louis*.

CURRENT AMUSEMENTS.

Week ending July 28.

AERIAL GARDENS—George M. Cohan in The Governor's Son—8th week—46 to 51 times.
ALHAMBRA—Closed.
AMERICAN—Gambler of the West (opens July 28).
CASINO—The Social Whirl—16th week—121 to 127 times.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Moths.
LYCEUM—The Lion and the Mouse—30th week—285 to 292 times.
MADISON SQUARE GARDEN—Roller Skating.
MADISON SQUARE GARDEN ROOF—Mamselle Champagne—5th week—28 to 34 times.
METROPOLIS ROOF—Vaudeville.
NEW YORK—His Honor the Mayor—9th week—65 to 72 times.
NEW YORK ROOF—Seeing New York—48 to 54 times.
PARADISE ROOF—Vaudeville.
PASTOR'S—Vaudeville.
THALIA—Queen of the White Slaves (opens July 28).
THIRD AVENUE—The King of Diamonds (opens July 28).
VICTORIA—Vaudeville—matinees.
WEST END—Lost in New York.

THE USHER

THE MIRROR has received from the authorities of *The Burning Bush*, which is a journal devoted to spectacular religion, a request to publish the following "item":

A Holiness Camp Meeting will be held at Waukesha, Wis., Aug. 12-21. It promises to be a time of refreshing from the presence of the Lord. It will be a holy war on sin, worldliness and ungodliness of every kind. The essential Bible doctrines will be taught for the establishment of holiness. Ample preparation is being made to accommodate the large crowd which we expect will be present. Plan your Summer vacation so you can attend this meeting.

"This," adds the authorities of *The Burning Bush*, who also sign themselves "the Metropolitan Church Association," "announces our annual meeting, and if you will insert the notice or list the date, etc., in a camp meeting slate, we shall be obliged and no doubt many of your readers will be blessed. People who have attended our camp meetings in former years are planning to come, and are eagerly looking forward to this service, which we believe will be one of great power and blessing. We would be glad to have you come. Will you not consider this our personal invitation to you? Are you receiving *The Burning Bush* regularly? We would not like to have you miss a copy."

THE MIRROR receives all sorts of journals from all quarters of the world—so many in fact that it is a task for a single member of the staff to unfold and scan them. But, fortunately or unfortunately, *The Burning Bush* is a journalistic stranger here. It is not difficult, however, for one trained in the business of making journals—for that involves the perusal of a wide variety of them—to judge with a fair degree of success of the appearance and contents of *The Burning Bush* from this letter and invitation sent out under the auspices of that journal. *The Burning Bush* undoubtedly makes it warm for all persons who do not look at things from its viewpoint, and its methods are appropriate to the camp meeting, which in its old-fashioned form relates to religion as the circus does to the general plan of human amusement, at the head of which stands the theatre.

The invitation to go to Waukesha for this event is kindly and well meant, but it is doubtful if it can be accepted. Those who make for the success of camp meetings look askance upon the stage and its belongings, if they do nothing more pronounced about it. Usually they believe that the theatre is the gateway of hell, and they are not backward in asserting this belief.

THE MIRROR does not question the right of such persons to believe as they like, although sometimes it questions their information when they make statements about the stage that cannot be verified. And they will in all fairness admit that if THE MIRROR does not think that camp meetings, from casual observation of such gatherings, either further real religion or contribute to the sum of actual morality, it has a like right to hold that opinion.

Still, the camp meeting of the old style no doubt fills a want among a certain class of persons. It affords strange contrasts of emotional zeal, frenzied enthusiasm, and momentary melancholy. Its worst features however, are its spasmodic awakenings of conscience and its reactions. Still, all that is natural, for that which is projected high in air must sooner or later return to earth with the grace and force of its original momentum sadly lacking.

"Punch" Wheeler is having great times with the circus of which he is the chief promoter up around the territory contiguous to the Creek Indian Reservation, just opened to settlers. He sends to THE MIRROR an authenticated story about an adventure of the herd of elephants recently at Idaho Falls, Idaho.

The pachyderms were taken out for a swim in a neighboring canal with a single attendant, but scrambled out on the other side and made for a bluff on the Snake River. Thence they plunged down 25 feet into the swiftly flowing stream at a point, it was said, whence no creature had ever emerged alive, but finally got out on the lowlands below after being whirled for miles in the rapids, and were returned to the circus unharmed but "greatly excited." The animals were worth $30,000, it was said, and the manager of the circus was willing to take $1 a head for them after the leap and before their return. "Punch" writes thus of personal and other matters:

I send you a two-column personal which I got in the paper while the editor was away on the Crow Reservation picking out a new place for a town, as he wants to move in Friday. We are having some opposition with another "show," and as it is a good one we can't say anything against it except that one man heard the calliope play "Old Hundred," and said ninety-five per cent. of it was rotten.

"Charles Frohman," says the Boston *Record*, "has sailed from Liverpool, sending before him announcement of the fact that he has forty-two plays to 'present' next season. This looks as if quantity, not quality, were the consideration uppermost."

And yet the *Record* does not get at the most interesting suggestion of the Frohman announcement. According to all authorities there have not been evolved in all Europe during the past year half a dozen plays worthy of reproduction in English.

As to "forty-two"—count 'em, forty-two—in the hands of the Napoleon of the theatre, why be so modest? He might with equal warrant have announced four hundred and forty-two.

The act of defacing Dr. Parkhurst's old church with the chromatic and flaring posters of a Theatrical Trust "show," in which pictures of low comedians and a characteristic chorus figured, was another token of the mental caliber of the persons responsible for the offense.

That this act was resented not only by members of the church but also by all other persons with a sense of the fitness of things that saw the exhibition was natural.

The billboards were quickly wrecked and posters on the walls were covered with black paint by outraged members of the congregation; but even black paint could not cover the inferential disgrace to the theatre reflected by the act.

NEW PLAYS BY GEORGE HAZELTON.

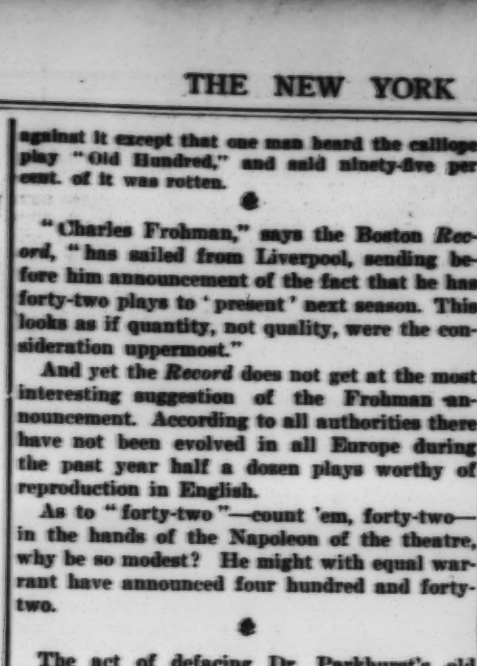

Photo by Aime Dupont, New York.

George Hazelton, author of Mistress Nell and other plays, left New York last Friday for St. Paul, Minn., where on Sunday evening the George Fawcett company produced his latest play, The Lady Margot (which has been announced under the title of When Love Held Sway), and which will be seen in New York during the season, it is said. This is an elaboration and adaptation from an old play by Roy Sensabough, and deals with the Elizabethan period, so rich in romantic incidents. Mr. Hazelton has also made a play from Paul Leicester Ford's novel, "Wanted, a Chaperon," in which Violett Houck, who is now in Paris, will be featured next season. Miss Houck, who played the lead in The Crossways and has been seen in other plays, is a young actress of much promise. She herself is also an author, and is writing a novel that will be published in the Autumn.

NEW HAMLET TRAVESTY.

Jules and Ella Garrison are busy rehearsing their new travesty on Hamlet, by Will C. Cowper. Mr. Cowper has produced the work and it was a huge success, so much so that Mr. Garrison immediately accepted it, and engaged Mr. Cowper to direct rehearsals. It is full of action and rich up-to-date comedy. It will be elaborately costumed and will have beautiful scenic surroundings. Mr. Garrison is quite a Shakespearian scholar, and this will give him a chance to show the vaudeville audiences what he really can do.

SHAKESPEAREAN PLAYERS STRANDED.

The Jessica Lewers company of English Shakespearean players was served with an attachment while performing at Allenhurst, N. J., last week, at the instance of the proprietor of the St. James Hotel, Asbury Park, who claims that the players owe him board bills. Through the assistance of the members of George Primrose's company, the players have been enabled to return to New York. Jessica Lewers says she has lost about $3,000 in the attempt to keep her company together.

A CUP FOR W. A. NORTON.

W. A. Norton, of the Keith and Proctor's 125th Street Stock company, was presented with a silver loving cup by patrons of the house on July 18. Stage Director Barry O'Neil made the presentation speech, to which Mr. Norton responded as well as he could. Members of the two Harlem clubs to which he belongs were present in full force, the Trojans occupying boxes draped with the club colors.

A GIFT TO THE GREEN ROOM CLUB.

Colonel T. Allston Brown has presented to the Green Room Club twelve large volumes of newspaper clippings, programmes and memoranda, giving the complete history of the theatre and plays in New York city and Brooklyn, from the opening of the first playhouse up to the present time.

GREEN ROOM CLUB REHEARSAL.

On Sunday night the "Third Annual Dress Rehearsal" of the Green Room Club, for the benefit of its library, was given at the New York Theatre. In spite of the almost tropical heat the auditorium was filled by an enthusiastic audience composed of all the professional, managerial, music publishing and other more ordinary people who haunt the Rialto in the Summer time. Ned Wayburn was stage manager for the great event, and perspired liberally in the good cause; Aubrey Boucicault was scarcely less energetic in his position of general announcer.

About twenty-five of the Green Room Club gentlemen appeared in the guise of minstrels, acquitting themselves with noble art and industry. In the beginning John J. Flarety was pressed into service as interlocutor, with Harry Bulger and Arthur P. Wilder as his end assistants. Between them Bulger and Wilder managed to crack some first-rate jokes, and Meyer Cohen sang "Somewhere." James J. Corbett then replaced Flarety in the center; Billy Clifford and Gilbert Gregory took the positions at the ends of the ring. Gregory, who had been literally snaked up from the audience just before the rise of the curtain, did so well that he made the "disappointment" no disappointment at all. Templar Saxe sang "When Love is Young"; Al H. Wilson rendered Germanic ditties to the usual rounds of applause, and Billy Clifford appropriately ended, from his end of the line, the first part of the entertainment with a dance and a song called "Is Everybody Happy?"

Jack Hazard, of May Irwin's company, opened the vaudeville performance with several bright stories; Ethel Marie Parker sang a delightful selection, which was followed by "Love is a Bubble" as the well-merited encore. Salerno repeated the impossible things he regularly does six nights a week on the roof garden; Nat M. Wills indulged in stories and parodies; George Beban supplied still more stories as good as any that had gone before. Mayburn's Rain-Deers, with Miss Aymar, endeared themselves with the Arabella act, and Fred Walton gave his entire pantomime sketch, Cissie's Dream. George M. Cohan—by all means he must have a sentence to himself—was recalled again and again after singing one of his own favorite songs in his own favorite way; he ultimately made a brief speech. Helena Frederick, who has a charming soprano voice of high range, sang an aria from The Serenade, and an Ave Maria. Richard F. Outcault drew several convulsingly funny pictures of his pet heroes, Buster Brown and Tige, and the Fays, concluding the programme, imparted an atmosphere of mysticism to the proceedings. A number of the performers scheduled failed to put in an appearance. However, the entertainment was amply sufficient as it stood and the audience was too well amused to bemoan the fun it missed.

LITHOGRAPHERS MAKE DEMAND.

Though the unions in the different branches of the lithographic trade have all refused to ratify their agreement with the National Lithograph Employers' League this year, only one of them, the Lithographers' International Protective and Benevolent Association, has made new demands.

The unions are now working nine hours a day, and this union, which has a membership of 12,000, has made a demand for the eight-hour workday, to go into effect on September 1. The demand has been made on the individual employers, who are requested to reply not later than July 25, failure to reply by that date to be looked on as a refusal of the demand.

A member of the Employers' League said yesterday that the employers were wiling to arbitrate any demand and that there would be no strike.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

Jeannette Carroll, of the Providence chapter, was hostess at the tea served at headquarters last Thursday. She was assisted by Mrs. J. Alexander Brown. Among those present were: Susanne Willis James, Caroline Morrison, Adelaide Cherie, John Costello, Adelaide Livingston, Edyth Totten McGrath, Charles T. Catlin, Florence Cristadoro, Mrs. Hudson Liston and many others. Tea will be served as usual this Thursday. Many friends of the Rev. F. J. Clay Moran, chairman of the Law Committee of the National Council, wil be glad to hear that he is recovering from his recent operation and expects to take a long rest in Connecticut.

LAURA BIGGAR WINS CONTEST.

Laura Biggar has taken a mortgage on the Bijou Theatre and office building in Pittsburgh, for $215,000, given by P. J. McNulty and R. M. Gulick, thus ending the litigation over the estate of Henry M. Bennett. The mortgage was the balance due Miss Biggar or Mrs. Bennett, as she now calls herself, from the other heirs of the estate, her total share being, by agreement made some time ago, $300,000. Mrs. Bennett has several suits pending against her, one for $20,000 brought by her attorneys.

PETERS DENIED INJUNCTION.

In the case of Mason Peters against the Convers-Peters Company, in which he sought to restrain E. A. Braden from turning the holdings of the former company over to the Edward A. Braden Company, Judge Blanchard handed down a decision adverse to the petitioner last week. The essential grounds for the injunction and the appointment of a receiver, said the judge, had not been established to the satisfaction of the court in the papers submitted.

ENGAGEMENTS.

George C. Odell for the part of Matty McGowan in the Western College Widow company.

Celia Campbell for the lead in The Shadow Behind the Throne.

Lydia Knott, for a comedy role in Thomas Dixon's new play, The One Woman.

Sue Belle Meade has been engaged by the Buster Brown Amusement company to play Mrs. Brown in the Buster Brown Western company.

Felix Fantus, by Sidney R. Ellis, for the Al H. Wilson company.

Harry Knapp, with Charles H. Yale for the heavy in The Way of the Transgressor.

NO HONOR CROSS FOR BERNHARDT.

The Government of France has finally recommended that Sarah Bernhardt be decorated with the insignia of the Legion of Honor, and the Chancellery of the Legion has refused to approve the Government's nomination. For years there has been agitation to have the cross of the Legion conferred upon the actress, and the present refusal is based on the fact that Madame Bernhardt as an actress is without official status. The Minister of Public Instruction has announced his formal approval of the Chancellery's action.

HENRY MILLER.

A new picture of Henry Miller occupies the first page of this week's MIRROR. Mr. Miller is spending the Summer in New York, busily engaged on next season's plans. He occasionally make a hurried trip to Saratoga to consult with Margaret Anglin, but otherwise he is doing without a vacation. Mr. Miller believes that he has several plays of unusual strength. He is particularly optimistic of t'rof. William Vaughan Moody's drama, The Great Divide, which is to be one of the two new plays for Margaret Anglin's season. Mr. Miller, besides attending to the staging of all the productions at the Princess Theatre expects to play the role of Sir Peter in the revival of The School for Scandal and may also appear in one other play.

THOMPSON IN LITTLE.

Frederick Thompson will attempt to reduce his stage managing inspirations from the proportions of the Hippodrome and Luna Park to those of an ordinary theatre, and take a hand in the staging of Brewster's Millions.

ENGAGEMENTS.

For Oscar Dane's new version of Dr. Jekyll and Mr. Hyde: Douglas Goss for Swipsey; Cressy Goss for Donald, Hazel Dickson for old Meg, Charles Haynes for Cliquette.

Fred Roberts for The Heir to the Hoorah.

Clarence Heritage for the part of the Colonel in Arizona.

Henrietta Vaders for the Woodward Stock company.

Delaney Barclay for Ninety and Nine.

OBITUARY.

Charles Philip Hager, who died suddenly at the New York Hospital on July 15, and whose career was briefly recorded in the last issue of THE MIRROR, was buried on July 19 in Forest Lawn Cemetery. Mr. Hager was a member of the stock company at the old Academy of Music in the early seventies and supported all the prominent "stars," including Booth, Barrett, Fanny Davenport, and Modjeska. He became a member of John T. Raymond's company, and subsequently joined Lawrence Barrett, playing important roles. From 1880 to 1885 he was leading man with the tragedian Thomas W. Keene. In 1886-90, as mentioned in the issue of a week ago, he was leading man with Margaret Mather, playing Romeo, Claudio Melnotte, Rudolph in Leah the Forsaken, and Orlando in As You Like It.

Cleo Spruin, a member of the Augustin Daly Opera company, died at Denver, Col., on July 15, of typhoid fever and pneumonia, said to have resulted from ptomaine poisoning. Miss Spruin is the second member of the company to die from the same cause, the death of Catherine Brown having occurred the week before. Miss Spruin's body was sent to her sister, Mrs. Bovey, in New York city.

R. L. Graves, manager of the Casino Opera company, died at Nashville, Tenn., on July 9, after a short illness. He was fifty-one years old and had been in the profession for thirty years as actor and manager. The burial was at Mt. Olivet Cemetery, Nashville. Handsome floral tributes were sent by members of the company and the orchestra.

Charles Bliss, known a generation ago as the "human fly," died at Madison, Wis., on July 21. He was born in Bavaria eighty years ago, and traveled for years with the Dan Rice shows. He is said to have originated the trick of walking on ceilings. At one time he and five sons and three daughters were all performers with the same circus.

Alman Barrett, of the firm of Alman Barrett and Company, Chicago, died at Hotel Somerset, New York city, on July 19. Mr. Barrett came to New York in June to arrange for the concert tour of Lillian Nordica, and was taken ill soon after his arrival. He was about thirty-seven years old. The body was sent to Chicago for burial.

Archie K. Christie, late of the Street Singer company, died of tuberculosis at St. Joseph's Sanatarium, Albuquerque, N. M., on July 13. He was about twenty-four years old. His wife, Georgie Lee, survives him. The body was brought East for burial, which took place at Jersey City, N. J., on July 20.

George W. Dasch, formerly connected with Barnum's Circus, as treasurer and recently proprietor of a saloon in Philadelphia, died in that city on July 16. He was forty-five years old.

A. C. Reed, who has been playing a small role in The End of the World at Dreamland, Coney Island, died of cardiac paralysis while he was about to enter the surf at one of the bathing beaches on July 18.

Peter O'Hare, formerly known as Peter Randall, a member of the Olympic Quartette for twenty-five years, died at Revere, Mass., on July 19. The funeral was held Saturday from St. James' Church, Boston.

Married.

MELSHAW—BATES.—Nye V. Melshaw and Nellie Bates, at Jacksonville, Fla., on Jan. 3.

PITOU—COGHLAN.—Augustus Pitou, Jr., and Gertrude Coghlan, on July 2.

Died.

BARRETT.—Alman Barrett, at New York city, on July 19.

BLISS.—Charles Bliss, at Madison, Wis., on July 21, aged 80 years.

BRYANT.—Charles Francis Bryant, at Marysville, Cal., on July 19, of consumption.

CHRISTIE.—Archie K. Christie, at Albuquerque, N. M., on July 13, of tuberculosis, aged 24 years.

DASCH.—GEORGE W. DASCH, at Philadelphia, Pa., on July 16.

GRAVES.—R. L. Graves, at Nashville, Tenn., on July 9, aged 51 years.

O'HARE.—Peter O'Hare (Peter Randall), at Revere, Mass., on July 19.

REED.—A. C. Reed, at Coney Island, N. Y., on July 18, of cardiac paralysis.

SPRUIN.—Cleo Spruin, at Denver, Col., on July 15.

AT THE THEATRES

To Be Reviewed Next Week:
THE GAMBLER OF THE WEST.....American.
THE KING OF DIAMONDS.....Third Avenue.

Keith and Proctor's 125th Street—Sweet Clover.

Comedy drama, in four acts, by Pauline Phelps and Marion Short. Produced July 16.

Jerome Holcombe ..... George Howell
Jack Hamilton ..... Dudley Hawley
Job Masson ..... Robert Lee Hill
Eldridge Grosvenor ..... Paul McAllister
Albert Slade ..... William Norton
James ..... Julian Reed
John ..... William Morrissey
Lois Holcombe ..... Beatrice Morgan
Sunnie Andrews ..... Agnes Scott
Mrs. Emmett ..... Isetta Jewel
Mrs. Livingstone ..... Lorna Elliott
Abigail Holcombe ..... Mathilde Deshon
Maid ..... Dorothy Townsend

Sweet Clover, a semi-rural comedy-drama which has been used on the road for four or five seasons, was given its first New York presentation by the stock company at Keith and Proctor's 125th Street Theatre last week. The play is a good piece of stock and one-night-stand property and has proved valuable to the various owners it has had. The story is simply and directly told by means of just the variety of actors usually found in a stock company. It is constructed conventionally, with alternating scenes of comedy and love, sorrow, hatred and the other emotions of dramas. In theme it slightly suggests Belasco and De Mille's The Wife, though not in the characters.

Lois Holcombe, a pretty country girl, has been reared by her father in ignorance of her mother's history. On the day that she has given her promise of marriage to Albert Slade, a young artist, she learns from an aunt that her mother ran away from home when Lois was a small child, and that any reference to her would have a serious effect upon her father. She and Slade have a farewell meeting in the moonlit garden, and are discovered by Lois's father. Lois learns then that it was Albert Slade's father who had enticed her mother away, and in the hope of saving her father's reason she declares that it was Eldridge Grosvenor, her father's friend, whom she had met and intended to marry. She continues the deception and marries Eldridge, who knows nothing of the story. In the second act Lois learns that Albert Slade is only an adopted son of her mother's lover. Her love for him is as strong as formerly, and it is only the thought of her father that prevents her from following her mother's example. In the third act an attempt on Albert's part to compel her to go away with him brings about a revulsion of feeling, and she suddenly discovers the intensity of her love for Eldridge. Her husband suspects that there is something between her and Albert, and accuses her of meeting him clandestinely. In a fit of passion he goes out to kill the man he believes to be her lover. Lois is taken back to the country by her father, and Eldridge, who learns the story, goes to find her, and all ends very happily. Comedy is furnished at frequent intervals by Job Masson and Abigail Holcombe and Jack Hamilton and Sunnie Andrews, the old and young lovers, respectively.

The piece was adequately, though rather carelessly, staged, and was well acted. Beatrice Morgan played the leading role of Lois with a good deal of grace and girlish charm. Paul McAllister was manly as Eldridge Grosvenor and William Norton gave satisfaction as Albert Slade. Agnes Scott as Sunnie Andrews and Mathilde Deshon as Abigail Holcombe furnished good comedy in contrasting roles. George Howell as Jerome Holcombe and Robert Lee Hill as Job Masson did well in character parts, and Dudley Hanley as Jack Hamilton was a satisfactory juvenile.

The bill this week is Moths.

West End—East Lynne.

The third week of the stock season at the West End Theatre was devoted to a satisfactory presentation of East Lynne, with Leah Lessi featured in the double role of Lady Isabel and Madame Vine. The other members of the company were cast as follows: Archibald Carlysle, Hayden Stevenson; Sir Francis Levison, Wil Chapman; Lord Mount Severn, W. H. Pendergast; Richard Hare, Richard Thompson; Mr. Dill, Harper Melton; Detective, Joseph Stanley; Barbara Hare, Beatrice Meade; Miss Corney, May Anderson; Joyce, Grace Farrell; Wilson, Jane Townsend; Little Willie, Mabel Shaw. This week, Lost in New York.

VICTOR HERBERT'S DINNER.

Victor Herbert gave a dinner at his home in Willow Grove, Pa., last week, at which were present De Wolf Hopper, Joe Weber, William Farnum, Charles T. K. Miller, Fred Thompson, Frank McKee, Edward E. Pidgeon, Edwin B. Jack, Mason Peters, Digby Bell and William Norris. The entire party made the trip in three automobiles starting from New York.

OUTCAULT AT THE P. W. L.

R. F. Outcault was the guest of honor at the meeting of the Professional Woman's League yesterday, and amused the League members with some sketches of Buster Brown and his friends. Richard Mallon gave a recitation in French-Canadian dialect. Mrs. W. G. Jones recited, and there were selections by Laura Burt and Anna Boyd.

EDDIE FOY'S NEW PLAY.

Eddie Foy's new play is a musical piece called The Wild and Wooly West. Mr. Fox will have the role of an editor who assumes a job left vacant by seven preceding editors, all suddenly deceased. John G. Gilbert is the author. The piece is to be produced under the Shubert management early next season.

THE STOCK COMPANIES.

Gertrude Dion Magill has closed a successful ten weeks' engagement with the Hathaway Stock company at New Bedford, Mass., to accept a special engagement of four weeks as leading woman with the Poli Stock company at Bridgeport, Conn. M. T. Ryan also has joined the Poli company.

James A. Bliss will go to New Bedford, Mass., on July 30 to act as stage-director for the Hathaway Stock company for three weeks.

Frank Fielder has closed his engagement with the Mamie Fleming Stock company at Rocky Springs Park Theatre, Lancaster, Pa., and opened yesterday with the International Stock company at the International Theatre, Niagara Falls, N. Y.

Frances Nordstrom took the place of Anna Johnston with the Guy Standing Stock company at Washington in Confusion last week. Miss Johnston was compelled through illness to retire from the company.

Jeannette and Marguerite Johnson have just closed a fifty weeks' engagement with the Century Stock company and will go to New York for rehearsals on July 30 with one of Ed. R. Salter's A Mad Love companies.

GRACE MERRITT TO STAR.

Photo by Schloss, N. Y.

As the result of a contract recently made between Ernest Shipman, general manager for Sweely, Shipman and Company, and Grace Merritt, this talented young emotional comedienne will enact the stellar role of the madcap princess, Mary Tudor, in When Knighthood Was in Flower, for a tour of forty weeks next season, covering the desirable territory of the Eastern and Central States. This announcement will come somewhat as a surprise to several managers and agents, who had been making Miss Merritt overtures for next season. After a trip to the country, during which many plays were read with the view of their acceptance, and after considering the best propositions that were open for New York and out of town engagements, and after seeing the performance of Roselle Knott and company in When Knighthood Was in Flower at Halifax, N. S., Miss Merritt concluded that this was the vehicle if arrangements could be made. Not knowing that Julia Marlowe had disposed of the rights of this play to Sweely, Shipman and Company, Miss Merritt returned to New York and made her an offer of a $5,000 bonus, apart from other considerations, to endeavor to close the matter without loss of time. She was referred to Messrs. Sweely, Shipman and Company, and the contract with them was the natural result.

On the Rialto.

Three wise men of Gotham—De Wolf Hopper, Digby Bell and Joe Weber—ran away from the Rialto last Monday and had to suffer the consequent hardships of an exploring expedition. It is said they were en route to take dinner in Philadelphia with Victor Herbert. They went not in a bowl, like the trio of proverbial sages, but in an automobile. Mr. Hopper, who was at the helm—or whatever the controlling gear of a touring car may be called—made the machine hop, skip and jump at a most reckless and theatrical pace. He must have thought he was racing for the Vanderbilt Cup in the Broadway Theatre or doing his intrepid best to beat the locomotive of Bedford's Hope in Fourteenth street. To this man of infinite jest and to his brace of humorous comrades official warnings were as the blizzard of next Winter—inconsequential and unheeded. On the outskirts of Trenton is a town by the name of Yardley. In Yardley was a valiant minion of the law. In the valiant minion of the law was a courageous determination, which bade him take root in the middle of the road. As his determination prompted so the constable did, thereby inviting his own horrible demise, but more particularly inviting the surrender of the automobilists. Hopper being too magnanimous to commit murder even in real life, stopped the machine, and alighted with his two attendant malefactors. Penitent and filled to the brim with dire forebodings, Hopper, Bell and Weber, all three, were conducted into the august presence of His Honor, the Squire of Yardley.

"Your name?" demanded the potentate.

"De Wolf Hopper," replied the brigand chief.

"Not *the* Mr. Hopper! Not the actor!" exclaimed the magistrate, so distracted that he spat and actually missed the cuspidor by at least three inches.

"Yes, sir," answered the prisoner, becoming elated with pride and thereby expecting to awe the grand inquisitor.

The judge forsook his bench; that is to say, he lifted himself out of his chair and almost vaulted over the deal table. He wanted to shake hands all round, almost as much as the player folk wanted to shake him. Hopper presented his comrades in iniquity.

The judge was fairly overcome by the honors he had literally captured on the wing. "I never imagined I'd git into sich fine company," he averred, profusely going the rounds a second time, as if bent on assuring himself that stage comedians were real corporeal beings. And now Hopper had an inspiration, or, at least, Weber was inspired, and communicated the revelation to his brother in crime. De Wolf should square accounts for the entire party by giving the first and positively original rendition of that famous declamation, "Casey at the Bat."

Mr. Hopper scored yet another home run for Casey, while the local color that composed the audience laughed itself into a state of rare hilarity. Weber and Bell also contributed to the benefit performance—for their own benefit, be it understood. Weber told a collection of Broadway jokes and Digby B. did the neatest little "turn" in all his repertoire to complete the bill. The performance had lasted sixty seconds by the clock, and the squire was having the time of his life. He laughed so hard he had to hold his face to keep his whiskers from falling out. Again they shook hands all round. Hopper, explaining that Herbert and dinner might be growing impatient in Philadelphia, attempted to beat a retreat. Then—the potentate recollected his potentiality. He said that, for once, he positively couldn't help himself from being influenced by friendly feelings; that, under the circumstances, he would charge them only nine and a half apiece! Once again on the road H. B. W. and company performed sundry calculations. One dollar and fifty cents had been deducted from the fine. During an entire hour they had done their utmost for this glorious emolument. They were crestfallen, dazed, stunned, nonplussed, heart broken. Too late Weber's managerial instinct came to the rescue. "Why, oh, why," he moaned, "why didn't we charge him a cool five hundred for the show, deduct the fines, and sue him for the balance?"

What has become of the chorus girl? She seems to have forsaken the Rialto—and managers are perplexed. Last Wednesday the Shuberts advertised for young women under twenty-five and expected to be inundated with the annual flood of feminine aspirants. They need a thousand of these chorus people to furnish moving scenery for their forthcoming musical productions; they said that they would probably engage about two hundred in the first days. But alas! where, oh, where had they gone? Before the shades of night had closed in about the Lyric Theatre just two score and three applicants had put in an appearance. This is a serious matter—for Shubert, for Dillingham and for all the other musical comedy promoters. It is a joke, perhaps, but it seems to lack any managerial point. Have the girls gone on a strike, Have they decided to become domesticated? Have they all made their millions in Long Island real estate, or what have they done? Sam Weller predicts only a temporary drought. When once it begins to rain chorus girls, doubtless it will pour.

The people who appear in The Great Train Robbery at Luna Park received a great shock a few days ago when it was discovered that Laurel Ormond, who has been riding one of the spirited horses and playing one of the leading roles since the beginning of the season, is a real genuine, simon pure society girl, who had slipped in as a professional and might have preserved the awful secret for the entire Summer had not her horse thrown her and caused injuries that necessitated medical treatment. It was only after much coaxing that she was induced to tell her real name and those of her relatives, who were promptly notified by telephone and arrived from the aristocratic section known as Far Rockaway, to fold the runaway girl to their hearts and bring her back to the life of luxury that she had left in order to cast her lot with the rough riders and Indians at Luna Park. After she has recovered from her injuries and the terrible publicity forced upon her by the press agent, she will probably resume her role and "society" will have to get along without her for another while.

MILDRED HOLLAND.

Several weeks ago Manager Shea, of Buffalo, made Miss Holland a very flattering offer to appear for one week as a headliner at his vaudeville theatre. The financial and artistic success of her week's engagement was so marked that Mr. Shea offered her several weeks in other cities, including a return engagement at Buffalo. The press was unanimous in its praise of her performance. Miss Holland, accompanied by her manager, Edward C. White, has gone to Atlantic City for a few weeks' rest previous to the commencement of rehearsal for her regular season in The Lily and the Prince.

MATTERS OF FACT.

Oliver Labadie has canceled his time booked for in Louisiana and will not go out for himself this season. He invites offers. He will let his play, In Louisiana, on royalty.

William F. Nugent is disengaged for eccentric Dutch comedy roles. The past season he was very successful as the heavy, Dugan, in In a Bishop's Carriage. He was also with Liebler and Company's The Prodigal Son.

Carrie Clark Ward, a clever character actress who has been doing excellent work this Summer in stock, is at liberty for next season.

"June," care of THE MIRROR, who has had ten years' experience with the best class of attractions and also as press agent of the New York Theatre for three seasons, is at liberty as manager or agent.

A misses' model is wanted by a cloak and suit house. Permanent position.

Boy actor wants engagement with a dramatic amusement company.

Miss Bob White, The Prince Bonny, and The Little Tycoon are advertised to lease on royalty by the author.

The New Theatre in Chippewa Falls, Wis., is to be managed by Lew Silvers. Time is all open for first-class attractions only. A liberal guarantee will be offered for the proper companies. Entirely new and up to date. Bookings for a repertoire company the fair week, Sept. 17 to 23, are offered.

The Sisters McConnell, who will be remembered for their good work in connection with many first-class attractions and in vaudeville, where they made a strong impression, will go out this season under the management of Hoyt and Levy with the Knickerbocker Stock company, being featured with that organization. In addition to playing the leads in all productions they will do several specialties. Their father, W. J. Thompson, looks after all the personal business.

The managers of the Grand Opera House, Madison, Ind., offer good open time at that theatre. A new State building is under way and thirty factories are running full time in this town. First-class attractions only will be booked.

The Grand Opera House at Beardstown, Ill., which is now booking for next season, is the division point of the C., B. and Q. Railway, having a monthly payroll of $50,000. It is also the terminal of another good road, and the management offer good open time to the right attractions.

E. J. Carpenter's companies will all open their season early in August. One Cripple Creek company will open at Fort Wayne on Aug. 5, another at the New Star Theatre, New York, on Aug. 4, and A Little Outcast at Joliet, Ill., Aug. 19.

CHARLES F. DITTMAR DEAD.

Photo Gardner & Co., Brooklyn.

Charles F. Dittmar, well known as a road manager, died at New York city on July 17 of a cancerous growth from which he had been suffering for several months. Mr. Dittmar was born on Sept. 5, 1860, and began his career at the Fifth Avenue Theatre twenty-five years ago as timpany soloist. He remained there for seven years, during which time he studied violin, and at the time he left he advanced to the position of orchestra conductor. He then branched out as a musical director, traveling for several years in that capacity, when he was engaged by Joe Frank as musical director for Florence Bindley, who was then starring. After a short acquaintance he became engaged to Miss Bindley, and the following season they were married. The next season they took out their own production, The Pay Train, written by his brother, George W. Dittmar, the music being composed by himself. The production was en tour for five years and was a financial and artistic success. In 1903, acting as representative for his wife, he entered into a five-year contract with B. E. Forrester whereby Miss Bindley was to be starred and he the manager for Mr. Forrester. Although his ambition was in the managerial lines, he devoted a great deal of his time to composing, and some of his song hits will live forever. The funeral was held Thursday.

PLANS OF MANAGERS.

William A. Brady and Joseph Hart have accepted from Clifton Crawford a four-act play founded on Kipling's "Soldiers Three" and "Plain Tales from the Hills" stories. It is called Mulvaney and Us. The managers will probably star Crawford in the role of Stanley Ortheris season after next.

Richard Carle's new play, The Hurdy Gurdy Girl, will be produced in Chicago about the middle of the season probably with Carrie De Mar in the leading role.

MIRROR "WANTS"

The promptness with which readers of THE MIRROR are availing themselves of the new "want ad" classification, announced last week, makes it clear that MIRROR "wants" bid fair to become extremely popular with the profession.

There are so many directions in which "want ads" may be valuable, indeed almost indispensable, to the theatrical public, that the success which is already indicated for MIRROR "wants" need not be surprising.

The variety displayed in the first installment of "wants," printed elsewhere in this number, gives a fair illustration of the possibilities of the new department, but there are many other kinds of wants also that may find expression in the same way—in fact the field is so large that it may truthfully be said that MIRROR "wants" are, indeed, destined to "fill a long felt want."

A reader of THE MIRROR in sending in his copy for a "want" gives evidence that a popular chord has been struck, in the following indorsement: "Your new "want" department, I think, will be found, not only beneficial to myself, but also, I hope, to every member of the profession who may be looking for an engagement or seeking to obtain other dramatic or vaudeville information."

This expresses the situation exactly. It is the desire of THE MIRROR that the new classification shall be useful and beneficial to the entire theatrical world. If you have a want of any kind read THE MIRROR "wants" and see if the solution of your difficulty will not be found. If you do not find the thing you want in this way, insert your want among the MIRROR "wants," and your want will soon be a want satisfied. Rate: 25 cents for ten words and 2 cents for each additional word.

SOZODONT TOOTH POWDER

is of benefit as a deodoriser, antiseptic cleansing agent and preservative. Ask your dentist.

WANTED—ENGAGEMENT by BOY ACTOR, with dramatic or musical company. Intelligent and learns parts quickly. Address Manager HENRY CARN, this office.

MATTERS OF FACT.

It will no doubt always be a question with some road managers whether costly or cheap heralds are the more profitable in advertising their attractions. With heralds printed on inexpensive material the manager is able to distribute so many more for the same amount of investment that some are of the opinion that the cheap kinds pay best. On the other hand, expensive and attractive heralds are more apt to be preserved, besides giving a higher tone to the attraction, so that the better class of managers are united in favoring the best and most novel styles in heralds, regardless of the cost. Probably the most pretentious herald used by any manager in recent years was the one printed by the Nyvall Press for Melville B. Raymond's production of Buster Brown. It was sixteen pages in size, wire stitched like THE MIRROR, and printed in four colors. It contained a large number of Outcalt's cartoons and was eagerly sought after wherever it was put in circulation. The fact that it was used season after season would indicate that it was considered profitable.

The growing tendency of daily and Sunday newspapers throughout the country to publish in their amusement columns numerous illustrations concerning coming attractions has made it necessary for the enterprising advance agent to carry great quantities of cuts, and these he usually stores in a trunk made for the purpose. The "Bal" trunk people have recently made a novel improvement in this class of trunks, which will interest managers and agents. The trunk opens at the front as well as top, revealing a series of drawers in which the cuts are stored, thereby giving easy access to the bottom cuts in the trunk without disturbing those on top. The convenience of this arrangement will be apparent to those who have handled cuts in the usual way.

A full stock company, all lines, is wanted for the People's Theatre, Evansville, Ind. Robert Wayne, West End Heights, St. Louis, Mo., is organizing this company.

A Shakespearean star wishes to hear from business man of ability for leading and classic drama with a view to joining interests.

Jack Kennedy and Helane L. Ward are at liberty after Aug. 25 for stock or combination engagements. They both play leading business, and are at present at Poll's, Waterbury.

On Aug. 15 the New Morley Theatre, Barnesboro, Pa., will be completed. This is a new ground floor house costing $30,000, up-to-date in every way, with a stage large enough to handle any production. The drawing population of the adjacent towns gives this theatre a combined population of 20,000, there being many small towns located within a few miles of Barnesboro, which is situated in the centre of the bituminous coal fields. Bookings for 1906 and 1907 are now being made, and all communications should be addressed as per the announcement in another column.

Eunice Veronee is at liberty for next season. A record of four seasons with Earl Burgess in The County Fair as Eugess and as Midge in A Child of the Slums is one of which she is justly proud.

Ullie Akerstrom's plays are for lease to stars and road companies as announced elsewhere.

The rights of the manager in connection with his contract with the performer are to be protected by Voelckel and Nolan, as announced in their warning in this week's issue. This firm has contracts running from one season to three years with most of their many people, and J. J. Nolan has found it necessary to warn agents and the public generally that he will insist on the fulfillment of these contracts, protecting full legal right in the matter. His reason for publicly taking this stand is the fact that unscrupulous people have endeavored to persuade some of his people to break their contract with him. He considers this most unprofessional in every way, and as the companies have been called for rehearsal, he will not permit any further violation of his agreement. He has placed the matter in the hands of his New York attorney, with authority to act promptly in any instance that may occur.

Bijou Theatre company, Omaha, Neb., will engage a leading lady for high-class stock company, one play each week, as announced elsewhere.

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 11.)

Lavelles, The—Ontario Beach, Rochester, N. Y., 23-28.
Lavine-Cimaron Trio—Proctor's 23d St., 23-28.
Le Barr—Empire, Atchison, Kan., 22-28.
Le Dent—Keith's, Cleveland, 23-29, Temple, Detroit, 30-Aug. 4.
Le Roy, Marie—Oakwood Park, Pittsburgh, 23-28.
Lee, Irene—Henderson's, Coney Island, 23-28.
Leightons, Three—Grand, Pittsburgh, 23-28.
Leone and Dale—Maj., Chgo., 22-28.
Lennox, Fred—Temple, Detroit, 23-28.
Leonard, Gus—Cedar Point, Sandusky, O., 22-28.
Leonhart, Al.—Phillips', Richmond, Ind., 23-28.
Leslie, Bert—Music Hall, Brighton Beach, N. Y., 23-28.
Lewis, Dave—Maj., Chgo., 23-28.
Lippincotts, The—Bijou, Shawnee, Okla., 23-28.
Linsey's Monkeys—White City, Chgo., 2-28.
Litchfield, Mr. and Mrs. Neil—Athletic Park, Buffalo, 23-28.
Lombard, Preston—Woodside Park, Phila., Pa.—Indefinite.
Londons, Four—Park, Winnipeg, Man., 23-28.
Louie, Mme.—Luna Park, Coney Island—indefinite.
Love and Luce—Crystal, St. Joseph, Mo., 22-28.
Lucy and Lucier—Sans Souci, Chgo., 23-28.
McBobbie, Will—Olympic, Chgo., 23-28.
McCarthy, Myles—Robinson Park, Ft. Wayne, Ind.—indefinite.
McCune and Grant—Chester Park, Cinti., 22-28.
McGuire, Johnnie—Paragon Park, Boston, 16-28.
McKinnon and Reed—Bijou, Lansing, Mich., 23-28.
McNamee—Montmorency Park, Quebec, Can., 23-28.
McWaters and Tyson—Chutes, 'Frisco, 22-Aug. 4.
Macart's Dogs and Monkeys—Orph., Los Angeles, 22-Aug. 4.
Macarte Sisters—Norumbega Park, Boston, 23-28.
Machnow—Hammerstein's Roof, N. Y., June 25-July 8.
Mack, John and Carrie—Orph., Springfield, O., 22-28.
Magnani Family—Orrin Brothers, Mexico—indefinite.
Marion and Deane—White City, Binghamton, N. Y., 23-28.
Markey and Moran—Grand, Pittsburgh, 23-28.
Marlo and Aldo—Valley, Syracuse, N. Y., 23-28.
Marquands, The—Rocky Point, Prov., 22-28.
Martin, Dave and Percie—Star, Seattle, Wash., 22-28.
Martinette and Sylvester—Oak Summit Park, Evansville, Ind., 22-28.
Massey and Kramer—Riverside Park, Saginaw, Mich., 22-28.
Mathieu—Casino Park, Kalamazoo, Mich., 22-28, Godfroy's, Grand Rapids, Mich, 29-Aug. 4.
Meier and Mora—South Africa, April 1-Aug. 15.
Melnotte-La Nole Trio—Keith's, Cleveland, 23-28.
Melvins, Four—Henderson's, Coney Island, 23-29.
Mettler, Lew—Tivoli, Cape Town, South Africa—indefinite.
Metropolitan Opera Trio—Henderson's, Coney Island, 23-29, Proctor's, Newark, N. J., 30-Aug. 4.
Metzmaier Brothers—Luna Park, Pittsburgh, 23-28.
Middleton, Gladys—Cripple Creek, Col.—indefinite.
Millard Brothers—Lagoon, Cinti., 15-28.
Miller and Browning—Pastor's, N. Y., 23-28.
Miller Sisters—Proctor's, Albany, N. Y., 23-28.
Millership Sisters—Proctor's, Albany, N. Y., 23-28.
Millman Trio—Woodland Park, Ashland, Pa., 23-30.
Mills and Morris—Bijou, Birmingham, Ala., 23-28, Electric Park, Montgomery, Ala., 30-Aug. 4.
Mills and Lewis—Park, Cedar Rapids, Ia., 22-28.
Mimic Four—Olympic, Chgo., 22-28.
Montague's Cockatoos—Young's Pier, Atlantic City, N. J.—indefinite.
Mooney and Holbein—Palace, London, Eng., 23-Aug. 21.
Morelli, Mme.—Luna Park, Coney Island—indefinite.
MOTOGIRL, LA—Rickards' Tour, Australia, Aug. 1-March 31.
Mortons, Four—Morrison's, Rockaway Beach, 30-Aug. 4.
Murray, Clayton and Drew—Al-Tro Park, Albany, N. Y., 23-28.
Murray Sisters—Olympic, Chgo., 23-28.
Murphys, The—A. and S., Boston, 23-28.
Muller, Chum and Muller—Pastor's, N. Y., 23-28.
Murtha and Hoey—Linn's, Buffalo, 23-28.
Myers and Rosa—Keith's, N. Y., 23-28.
Nano, Viola—Star, Muncie, Ind., 22-28.
Nellos—Rocky Point, Providence, 22-28.
Newell and Niblo—Empire, Johannesburg, S. A., Aug. 27-Oct. 8, Tivoli, Cape Town, S. A., 8-Nov. 19.
NIBLO, FRED—Palace, London, Eng., 2-28.
Nice, Kittie—Paxtang Park, Harrisburg, Pa., 23-28.
Nobles, Milton and Dolly—Proctor's 23d St., 23-28.
North, Bobby—Los Angeles, Cal., 2-28.
Nugent, J.—Grand, Pittsburgh, 23-28.
O'Day, Ida—Chutes, 'Frisco, 29-Aug. 11.
Odell and Kinley—Mannion's Park, St. Louis, 29-Aug. 4.
O'Laughlin—Dreamland, Decatur, Ill., 22-28.
Omar Sami Singh—White City, Syracuse, N. Y.—indefinite.
Orietta and Taylor—Henderson's, Coney Island, 23-29.
Osborne, Merri—Proctor's, 23d St., 23-28, Keith's, Phila., 30-Aug. 4.
Parry, Charlotte—Morrison's, Rockaway Beach, 30-Aug. 4.
Pascoe, Wm. H.—Keith's, N. Y., 23-28.
Patterson, Bounding—Tivoli, Cape Town, S. A., 1-28.
Patty Brothers—Winnipeg, Man., 23-28.
Pauli and Wells—Park, Bayonne, N. J., 23-28.
Paulinetti and Piquo—Variete, Carlsbad, Ger., 16-28.
Pelot, Fred and Annie—Proctor's, Albany, N. Y., 23-28.
Pero and Wilson—Maj., Chgo., 23-28.
Personi, Camille—Spring Grove Park, Springfield, O., 22-28.
Rocky Springs Park, E. Liverpool, O., 30-Aug. 4.
Peters, Phil and Nettie—Empire, Johannesburg, S. A., 16-Aug. 26, Empire, Cape Town, S. A., 27-Sept. 8.
Phillips, Al.—Proctor's, Newark, N. J., 23-28, Proctor's, Albany, N. Y., 30-Aug. 4.
Phillips, Leonard—Star, Muncie, Ind.—indefinite.
Piccolo Midgets—Hammerstein's Roof, N. Y., 16-28.
Pierce and Maisee—Oxford, London, Eng., 2-28, Empire, Sheffield, Eng., 30-Aug. 4, Palace, Hull, Eng., 6-11.
Pierce and Opp—Park, Gloversville, N. Y., 23-28, Sewell's Point Pavilion, Cape May, N. J., 30-Aug. 4.
Pirrocoffa, The—Music Hall, Brighton Beach, N. Y., 23-28.
Pluck and Luck—Star, Danora, Pa., 23-28, Star, Monessen, 30-Aug. 4.
Prince Arthur—Hammerstein's Roof, N. Y., 9-28.
Pulley's Graduates—Hanover Park, Meriden, Conn., 23-28.
Prampin Trio—Henderson's, Coney Island, 23-28.
Quigg, Mackey and Nickerson—Olentangy Park, Columbus, O., 22-28.
Radford and Valentine—Cape Town, Johannesburg, S. A., 16-Aug. 31.
Rae and Benedetto—Paragon Park, Boston, 23-28.
Rae and Broche—Forest Park, St. Louis, 22-28.
Raffin's Monkeys—Hammerstein's Roof, N. Y., 23-28.
Rain-Dears—New York Theatre Roof—indefinite.
Ralston, Bobby—Lake Compounce, Southington, Conn., 23-28, Casino, Rye Beach, N. Y., 30-Aug. 4.
Rappo Sisters—Keith's, N. Y., 23-28.
Ravenscroft, Charlotte—Spring Brook Park, S. Bend, Ind., 22-28.
Raymond—Luna Park, Pittsburgh, 23-28.
Raymond and Caverly—Morrison's, Rockaway Beach, 30-Aug. 4.
Red Feather Girls—Oakwood Park, Pittsburgh, 23-28.
Redding, Francesca—Robinson Park, Ft. Wayne, Ind., 23-28.
Reed, Harry—Linn's, Buffalo, 23-28.
Reno and Abacco—Pastor's, N. Y., 23-28.
Reynolds, Gertie—Henderson's, Coney Island, 23-28.
Rey's Pigs—Luna Park, Coney Island—indefinite.
Rialto Quartette—Ingersoll, Des Moines, Ia., 22-28, Olympic, Chgo., 30-Aug. 4.
Rinnos, Four—Keith's, N. Y., 23-28.
Rice and Elmer—Wonderland, Boston, 23-28.
Rice and Prevost—Hammerstein's Roof, N. Y., June 4-July 28.
Rich, Jack and Bertha—Keith's, Cleveland, 23-28, Lakeside Park, Akron, O., 30-Aug. 4.
Richardson, Lavender—Crystal, Denver, Col., 23-28.
Robyns, Mr. and Mrs.—Unique, Minneapolis, 23-28, Bijou, Duluth, 30-Aug. 4.
Romay Sisters—Keith's, Phila., 23-28.
Rooney and Bent—Pastor's, N. Y., 23-28.
Rosaires, The—Wonderland, Indianapolis, 22-28.
Ross and Lewis—Battenburg, Varieties, Leipsig, Ger., 2-28.
Rossi's Horse—Sohmer Park, Montreal, 16-28.
Russell and Held—Omaha, Neb., 22-28.
Sailor and Barbaretto—Music Hall, Brighton Beach, N. Y., 22-28.
Salerno—New York Theatre Roof—indefinite.
Sanders, Dean and Sanders—Lakeside Park, Dayton, O., 23-28.
Santell—Shell Beach Park, Lake Charles, La., 22-28.
Santoro and Marlow—Idora Park, Youngstown, O., 22-28.
Saona, Herr—Shea's, Buffalo, 23-28.
Sato, O. K.—Moss Tour, England, July 23-Oct. 30.
Sawyer, Eddie—Wonderland, Indianapolis, 22-28.
Schepp's Dogs and Ponies—Pabst Park, Milwaukee, 22-28.
Schmidt—White City, Chgo., 23-28.
Schmitz, Mme. Louisa—Athletic Park, Buffalo, 23-28.
Schubert Quartette—Temple, Detroit, 23-28.
Sears—Ramona Park, Grand Rapids, Mich.—indefinite.
Selbini, Lalla—Hammerstein's Roof, N. Y., June 11-July 28.
Selbini and Grovini—Keith's, Boston, 23-28.
Seymour and Dupree—Tivoli, Sydney, N. S., June 4-July 28.
Shannons, Four—Rocky Point, Providence, 22-28.
Sharp Bros.—Hammerstein's Roof, N. Y., June 25-July 28.
Sheck Brothers—Olympic, Chgo., 23-28.
Sherman and Fuller—Sohmer Park, Montreal, Can., 23-28.
Siddon Bros.—Wind Gap, Pa., 23-28.
Simpsons, Musical—Woolworth's Roof, Lancaster, Pa., 30-Aug. 4.
Sinclair and Moberly—Music Hall, Brighton Beach, N. Y., 23-28.
Spaulding and Dupree—Lagoon, Cinti., 22-28.
Spook Minstrels—Hammerstein's Roof, N. Y., 16-28.
Stahl, Rose—Palace, London, Eng.—indefinite.
Stanley and Wilson—Proctor's, Albany, N. Y., 23-28.
Stanton and Modena—Shea's, Buffalo, 23-28.
Stevens, Paul—Ontario Beach, Rochester, N. Y., 23-28.
St. Elmo, Leo—Brookside Park, Athol, Mass., 23-28.
St. John and La Fevre—Spring Grove, Springfield, O., 22-28, Lakeside Park, Akron, O., 30-Aug. 4.
Stine and Evans—Proctor's, Newark, N. J., 23-28.
Stinson and Merton—Keith's, Phila., 23-28.
St. Onge Brothers—Grand, Pittsburgh, 23-28.
Stuart and Keeley Sisters—Maj., Chgo., 22-28.
Sturant and Lavardo—Athletic Park, Buffalo, 23-28.
Stutzman and Crawford—Guvernator's, Atlantic City, N. J., 23-28.
Sunny South—Paragon Park, Nantasket, Boston—indefinite.
Surzaal and Razall—Forest Park, Kansas City, Mo., 22-28.
Swan and Bambard—Shea's, Buffalo, 23-28.
Swan, Olive—Hillside Park, Newark, N. J.—indefinite.
Sylvan and O'Neal—Park, Putnam, Conn., 16-28.
Tansmanian Troupe—Havana, Cuba—indefinite.
Teal, Raymond—Ramona Park, Grand Rapids, Mich., 22-28.
Tenbrooke and Lambert—Norumbega Park, Boston, 23-28.
Thorne and Holdsworth—Novelty, Colorado Springs, Col., 22-28.
Thurston—Calcutta, India, 1-31.
Tokio Japanese—Electric, Dominion Park, Montreal, 23-28.
Tomkins, William—Wenona Beach, Bay City, Mich., 22-28.
Toys, Musical—Four Mile Creek, Erie, Pa., 23-28.
Troubadours, Three—Four Mile Park, Erie, Pa., 22-28.
Truman, Lester and Quinn—Henderson's, Coney Island, 23-29.
University Girls—Henderson's, Coney Island, 23-28.
Usher, Claude and Fanny—Rocky Point, Prov., 22-28.
Vallecita's Animals—Wenona Beach, Bay City, Mich., 22-28.
Valveno Brothers—Oakwood Park, Pittsburgh, 23-28.
Van, Billy—Orph., 'Frisco, 30-Aug. 18.
Van Studdiford, Grace—Casino, Toledo, 22-28.
Villiers and Lee—Pastor's, N. Y., 23-28.
Vokes and Daly—Nwport, R. I., 23-28.
Vocco, Rocco—Forest Park, Kansas City, Mo., 22-28.
Walbertl's Animals—Norumbega Park, Boston, 23-28.
Waller and Magill—Rocky Point, Prov., 22-28.
Walsh, Charles and Jennie—Crystal, Frankfort, Ind., 2-28.
Waltone and Willison—Forest Park, St. Louis, 22-28.
Warren and Brockway—White City, Chgo., 22-28.
Washer Brothers—Crystal, Sedalia, Mo., 23-28, Park, Moberly, Mo., 30-Aug. 4.
Watson, Fannie—Linn's, Buffalo, 23-28.
Watson, Lew—Atlantic Garden, N. Y., 23-28.
Welch, Ben—Proctor's 23d St., 23-28.
Wells, Lew—Forest Park, St. Louis, 22-28.
Wells and Sells—Forest Park, St. Louis, 22-28.
West, John A.—Maj., Chgo., 23-28.
Westcott, Eva—Fairview Park, Dayton, O., 22-28, Spring Grove Park, Springfield, O., 29-Aug. 4.
Westin—Forest Park, Kansas City, Mo., 22-28.
Whalen and West—Pastor's, N. Y., 23-28.
Whipple, Waldo—Revere Beach, Mass., 23-28.
Wilbur, Tom—A. and S., Boston, 23-28.
WILDER, MARSHAL P.—Keith's, N. Y., 30-Aug. 4.
Williams and Melburn—Fairview Park, Dayton, O., 22-28.
Williams Trio—Rocky Point, Prov., 22-28.
Williams and Walker Glee Club—Shea's, Buffalo, 23-28, Keith's, Phila., 30-Aug. 4.
Wilson, Jack—Keith's, Boston, 16-21.
Wilson Trio—Metropolis Roof, N. Y., 23-28.
Wilsons, Flying—Al-Tro Park, Albany, N. Y., 23-28.
Winstanleys, The—A. and S., Boston, 23-28.
Winstone, Julie—Park, Bayonne, N. J., 23-28.
Wiora Trio—Keith's, Boston, 23-28.
Wixon and Eaton—Guvernator's, Atlantic City, N. J., 23-Aug. 4.
Wizard Brothers—Dream City, Pittsburgh, 16-28.
Work and Orver—Ontario Beach, Rochester, N. Y., 23-28.
Woodford and Marlboro—Beechwood Park, Maysville, Ky., 22-28, Orph., Chillicothe, O., 30-Aug. 4.
Wordette, Estelle—Keith's, Phila., 23-28, Keith's, N. Y., 30-Aug. 4.
WORLD, JOHN W., AND MINDELL KINGSTON—Forest Park, St. Louis, 22-28, Forest Park, Kansas City, Mo., 29-Aug. 4.
Wyckoff, Fred—Palace, Boston, 22-28.
Yeager, Edw.—Crystal, Sedalia, Mo., 1-28.
Yeager and Yeager—Palace, London, Eng., June 4-July 28.
Yeoman, George—Wigwam, 'Frisco, 23-28.
Yerxas—Sans Souci, Chgo., 22-28.
Youngman, George—Wigwam, 'Frisco, 23-28, Novelty, Vallejo, Cal., 30-Aug. 4.
Young Buffalo—Lake Compounce, Southington, Conn., 23-28, Casino, Rye Beach, N. Y., 30-Aug. 4.
Zanoras—Sans Souci, Chgo., 23-28.
ZANCIGS, THE MYSTERIOUS—East Lake Park, Birmingham, Ala., 23-28, Electric Park, Montgomery, 30-Aug. 4.
ZAZELL AND VERNON—Keith's, Boston, 22-28, Keith's, N. Y., 30-Aug. 4.
Zeno, Jordan and Zeno—Fillis, Cape Town, S. A.—indefinite.
Ziska and King—Chutes, 'Frisco, 23-Aug. 4.
Zimmerman, Al.—Crystal, Elkhart, Ind., 16-28.
Zoellers, The—Al-Tro Park, Albany, N. Y., 23-28.
Zouboulakis—Lyric, Joplin, Mo., 22-28.
Zulla, Ella—Luna Park, Pittsburgh, 16-28.

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Harry and Ethel Kraton (Hoop Rollers)
Richard Barrett (Baritone of St. Louis, Mo.
Campbell Brothers (Mac and Bunk), The Black Aristocrats, James Crosby, Williams and Stevens, Mack Allen, The Pramplins (Musicians), Benny Jones, John Prampin (Comedy Juggler), Tony Brothers (Acrobats), Al F. Watts, James Reed, La Cole Sisters, Leo and Cossello, Robert Leech, J. W. Raynes, Bradly and Wall and 40 others.

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Absentees who have not yet reported for rehearsals or furnished a satisfactory and accepted excuse will govern themselves accordingly.

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Bertram Millar

HEAVY

47 West 28th Street, NEW YORK.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Pat Rooney and Marion Bent, the Arlington Four, the Miller-Browning Company, Whalen and West, Acker and Gilday, Reno and Abacco, Eddie M. Emerson, assisted by D. A. Bolieu; Muller, Chunn and Muller, Daly and Devere, Villiers and Lee, Mr. and Mrs. Buckley, George F. Howard and the Carroll Brothers.

Keith and Proctor's Union Square.

Marie Wainwright and company, the Four Rianos, Harry Davenport, Hoey and Lee, Sadie Alfarabi, Rappo Sisters, Dean Edsall and Arthur Forbes, Flo Adler, Cunningham and Smith, Josie and Willie Barrows, Myers and Rosa, Morrow and Schellber and Al. Burton.

Keith and Proctor's Twenty-third Street.

Fred Karno's English pantomime company, Milton and Dolly Nobles, Bedini and Arthur, Merri Osborne, Ben Welch, Bessah and Miller, Lavine-Cimeron Trio, Burke and Dempsey, and Frederic.

Hammerstein's Paradise Gardens.

Arthur Prince, Machnow, Dronza, Miss Raffin's Monkeys, Musical Cuttys, Lalla Selbini, Tom Hearn, Rice and Prevost, Spook Minstrels, Collins and Hart, Camille Trio, the Sharp Brothers and new motion pictures.

New York Roof Garden.

Seeing New York, with Carrie De Mar, Al. Leech, Clifton Crawford, Cheridah Simpson and others, Ned Wayburn's Rain-Dears, Salerno, "That" Quartette, Reno and company, Pongo and Leo, Klein, Ott Brothers and Nicholson, and Inza and Lorella.

Metropolis Roof Garden.

Maude Lambert, the Wilsons, Minerva Coverdale, Duran Trio, Rennier and Gaudier, Three Hess Brothers, Morton, Temple and Morton, and others.

LAST WEEK'S BILLS.

PASTOR'S.—James and Sadie Leonard, assisted by Richard Anderson, presented a new sketch, by Mr. Leonard himself, which made a decidedly good impression. The theme is not new, and there is but little of it, but it serves well to introduce some pleasing bits of comedy and singing. The title is Mlle. Manhattan, and Sadie Leonard in the character of the same name has abundant opportunity to display her knowledge of just what a rather chic, attractive young Frenchwoman must do in order to overcome the scruples of an obstinate father who opposes his son's marriage. This has always been Miss Leonard's best character, and it is needless to say she was delightful. Mr. Leonard appeared successively as a dude, prize fighter and at the close a burlesque gladiator, carrying off each character with his accustomed energy and sincerity. The "travesty" finish has no particular bearing on the action of the sketch, but was a most successful bit of comedy, and includes Miss Leonard and Richard Anderson, who played the obstinate father, also dressed as gladiators. Charles and Fanny Van were more than welcome and offered some new parodies that were the best ones offered hereabouts this season. It is really too bad we do not see these artists oftener and at other houses. They are always successful from the fact that their work is invariably up-to-date, their enunciation clear, and their material somewhat different than others in that line. If Mr. Van should ever strive to win honors in the field formerly occupied by Nat M. Wills there is no reason why he should not be a strong feature. Charles J. Stine and Olive Evans were the headliners and offered their clever little playlet, Wanted, a Divorce. It met with approval and seems to improve with acquaintance. Kitty Campbell, heralded as an "English character comedienne and dancer," did not prove any such assertions. Dacey, Chase and Adair in a comedy act made up of sand pictures, comedy and singing finished with a lively boxing match that thoroughly caught the fancy of the house. Billy Carter with his banjo and songs, "strengthened and lengthened" his act with a few little stories and jokes, most of which were familiar—but good. Ben Myer proved himself the human elevator that he styles himself, and Annie Bernstein made a hit with her audience in songs. There is a bit of subtle comedy in her singing "Waltz Me Around Again, Willie," which if made a little more apparent would win her a good laugh. Sam Brooks and Rose Jeanette offered a new act in which part of the old Brooks Brothers' act appeared, but which in the main pleased. If Miss Jeanette would tone down her voice just a little it would improve her work. Other acts on the bill were Reeves and Kenny, Ryley and Baron, the Walton Sisters, El Nino Eddie, and the vitagraph.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Marie Wainwright offered a little comedy sketch by Frank Tannehill, entitled Our Baby, as the bill's headliner, and made a pleasing impression. Her act would have been a great deal more pleasing had it not been for a most inexcusable finish. Although not new in theme domestic misunderstandings always make more or less of an appeal, and in Miss Wainwright's case there should have been no exception. As the title would suggest, the "baby" was the one object that kept these once loving hearts warm through all their little domestic difficulties. Furthermore, these little difficulties arose from the fact that each thought the other incapable of bringing up the "baby." The matter of bringing up the "baby" is at last adjusted satisfactorily to both parties, and the object of their affections is brought forth. Unfortunately, Mr. Tannehill's idea of comedy led him to mislead the audience, and the little member of the household turns out to be a pet dog. It has, unfortunately, become an all too familiar sight to see women lavish the affection and pet phrases one usually extends toward children on their pet dogs, and therefore might be in part excusable, but in making the man a party to such distasteful action Mr. Tannehill has rather overstepped the bounds of decency in writing the sketch and Miss Wainwright and Frank Sheridan in offering it to the public. Bert Leslie presented a new version of the sketch formerly offered by himself and Robert Dailey. Mae Sailor and Burrell Barbaretto, also a pleasing feature in vaudeville for the past few seasons, have joined Mr. Leslie and their singing is a capital addition to the act. Miss Sailor, in the character of Dalpie, Hogan's "steady," infuses a quaintness and sincerity into her work that is decidedly pleasing. Will Cole as a burglar is a new character and is instrumental in creating a little pathos and melodramatic action, but fails to make a very strong impression on the merit of his work. Although Mr. Leslie has given others in his support splendid chances in handling his original slang, his individual work in that line still stands pre-eminent. At present the sketch lags a bit, but with the action brightened up it will be a better vehicle than was the other. The Metropolitan Opera Trio, composed of Madame Anna Plum, Signori Tortorici and Busbi, were seen in two selections from Il Trovatore and the prison scene from Faust. In the latter great liberties were taken in its scenic arrangement. This public and high-minded spirit of fostering the craving for grand opera in vaudeville should have its limits, or we may ultimately see Conried outdone in spectacular effects and specialties introduced in Shakespearean selections. As to their singing, it is good—almost. Caron and Herbert in their comedy acrobatic work were one solid laugh, as always. Dixon and Anger, Gorman and West, Dorsch and Russell, Young American Quintette, and Ed Estus completed the bill.

KEITH AND PROCTOR'S UNION SQUARE.—Walter Jones and Mabel Hite did not score the solid hit made at an uptown house a few weeks previous, but their reception was none the less gratifying. Mr. Jones is getting much stouter than when he first sprang into Broadway favor, but he manages to show as much energy in his comedy and dancing as heretofore. If there was ever a born "cut up" it is his partner, Mabel Hite. She seems to be all over the stage at once and is never in repose, except when such repose helps out her comedy. There are very few comediennes who succeed in this style of work without becoming monotonous, and Miss Hite is one of them. Berg's Merry Girls made their American debut in a conglomerate act made up of singing, dancing and acrobatic work. They open with a song in which dummies are used as partners, followed by a musical number, and closing with acrobatic feats that are well executed but lack originality. Ben Welch scored an emphatic success in his monologue and parodies, one on Killarney being especially good. He has a pleasing delivery, his material is good, and a sweet singing voice which makes his act doubly appreciated. Jeanne Ardelle and her Inky Dinks made even a better impression than last week at Tony Pastor's. Her numbers, which include such catchy songs as "Cheyenne," "Moon, Dear," and "Bill Simmons," are rendered with an amount of vim and action that give the act a distinct standing of its own. William Selbini and Jeanetta Grovini offered their capital combination of bicycling, tumbling and juggling to well deserved applause. Conkley and McBride were a laughing feature as always and have added a few new jokes that seemed to find favor. Stanley and Wilson in their well-known act found instant appreciation. Mr. Stanley's musical imitation goes as well as ever, and his partner, who shows decided good taste in her gowns, is possessed of a voice of unusual quality and tone. The Buckeye State Quartette offer some pleasing harmony but show little ability to create anything original in their work. The Three Delton Brothers are better gymnasts than comedians, and in the former field showed great cleverness. Van Auken and Enrique in triple horizontal bar work ably acquitted themselves. Al. Coleman rather pleased in a monologue in which he offers a song, Cohanesque in its philosophy, written for him by Eddie Clark. Delmore and Darrell and Curtis and Adams both proved pleasing additions to a good bill.

NEW YORK ROOF.—The newcomers to the "Roof" were George B. Reno and Pongo and Leo. In the act headed by George Reno (of Reno and Richards) there are five assistants, including the Cezanos, who were formerly associated with William Schrode, of Humpty Dumpty fame. The act met with instant favor, and Mr. Reno's efforts to please were along the lines he has successfully followed for some time past. Pongo and Leo do some grotesque gymnastic work on a swinging pole that proved interesting to the majority. The rest of the programme included Seeing New York and its host of favorites, Ned Wayburn's Rain Dears, Salerno and That Quartette.

METROPOLIS ROOF GARDEN.—Jacques Paris was the new feature of note. He is a violinist from Belgium and is an artist of considerable merit. Although his playing is more aptly fitted for the concert stage, it was appreciated by the majority. The other new feature was Carver and Pollard, who have spent most of their time lately on the Western circuits. They were an instantaneous hit. There is an abundance of good comedy, exceptional singing and pretty costumes, which, together with pleasing personalities, win for them instant approval. Other acts were Josephine Sabel, Von Klein and Gibson, the Wanggoodle Comedy Four, Gilday and Fox, Theo. Julian and Mlle. Latina.

HAMMERSTEIN'S PARADISE GARDENS.—The bill here continues to be pretty much the same, and from the splendid attendance in vogue it would seem to be an aggregation decidedly pleasing to the majority. Those still featured are Arthur Prince, Machnow, Dronza, Musical Cuttys, Tom Hearn, Lalla Selbini, Rice and Prevost, Spook Minstrels, Collins and Hart, Piccolo Midgets, Camille Trio, and Sharp Brothers.

ENTERTAINING A MAHARAJAH.

Bert Flatt, who has been in the Far East for several years, trying to make the lives of the natives and European residents happier by presenting lively vaudeville entertainments, appeared with his company before H. H. the Maharajah of Mysore, at the Royal Palace, Mysore, India, on June 8. Special souvenir programmes were presented to the guests and the Maharajah and his friends seemed greatly interested in the performance, which opened with a minstrel first part, followed by an olio, and ended with a farce called The Man Who Looks Like Me. Besides Mr. Flatt the performers included Walter Mellrose, Vera Wallace, Male Mars, Alf Rockley, and Inglis Chalmers (pianist). Miss Wallace was featured in an illustrated song specialty and sang "In the Shade of the Old Apple Tree," which was quite new to the Maharajah and his fellow-Mysoreans. Mr. Flatt's comedy musical act was also thoroughly appreciated. The Maharajah of Mysore is a Prince, and as a ruler ranks next to the Mazani. When he visits England he is entitled to a salute of twenty-one guns, the same as is given a Grand Duke. Mr. Flatt's letter, in which he tells of entertaining the Maharajah, concludes as follows: "I was very much interested in an article in THE MIRROR telling of the plans for the building of a new theatre in Bombay promoted by Sermdy and Company, a music firm in Bombay. It is about time some one other than a Parsee owned a theatre in Bombay, as it is a beautiful city, with every improvement, good hotels (one, the Taj Mahal Palace, costing a million and a half pounds sterling to build and rivals the Waldorf-Astoria), and other business buildings in proportion, while their best theatre to this day is built principally of corrugated iron. Maurice Bandmann, who is the big manager of India, is obliged to buy off the native Parsee shows in order to get his opera company into this theatre. Being an American, he is the only one who has pluck enough to do it. With this exception the only companies they get in Bombay, Calcutta and the principal cities of India are companies like my own, and you must establish yourself before you are welcome. I have spent two years at it, and they are glad to see any artists that I bring, and twice a year I give them at least six new artists in addition to those I retain who have been successful. THE MIRROR reaches us with each English mail, and I look forward to all the American theatrical news. After the next twelve months I expect to be able to leave my company in the hands of a capable manager and will make a trip home, to bring a few American novelties out here that will be attractions, as the high caste natives and British military officials are very fond of Americans."

PAWNEE BILL AGAIN IN TROUBLE.

Since starting on tour with his Wild West aggregation Major Lillie's (Pawnee Bill) reasons for believing that he was leaving trouble in shaking the dust of Brighton Beach from his boots were rudely thrust aside by the storm that passed through Jersey July 17. The performance was under way at Bayonne when the storm broke and resulted in not only the overturning of the main and smaller tents but in the releasing of many of the animals, including a herd of broncbos. In securing the latter the natives of that city were treated to as fine an exhibition of wild Western herding methods as they could ever hope to see this side of the "mountains." Pawnee Bill and a few others from the audience were reported injured, but happily not seriously.

VAUDEVILLE NOTES FROM LONDON.

Some of the new songs that are making more or less of an impression are: "My Bungalow in Borneo," "Is London Like It Used to Be?" "Wait Till the Work Comes 'Round," "The Cowslip and the Cow," "Susannah's Long, Long Stocking," "I've Built a Bamboo Bungalow for You," "De White-Washed Coon," "Look at the Weather We're Having," "You're a Thing of the Past, Old Dear," and "The Custom of the Country."

Fred Niblo, the American humorist, is in great demand just now and is receiving a hearty welcome everywhere.

Guerrero has revived her last season's success, Le Cauchemar, and is repeating former triumphs.

Notwithstanding the many requests for open dates that have of late poured in on him, Caicedo will spend the Summer at his home, Bexhill-on-Sea, entertaining his large family.

Bert Coote is directing the tour of an act called Bert Coote's Irish Indian Maids, who are billed as "ten bewitching, bright and clever girls, who work together as a unit."

The Meredith Sisters, after a most successful trip abroad, left for the States June 30 on the *St. Paul*.

Word comes from Paris that enterprising managers are endeavoring to secure the services of King Sisowath's sacred dancers. The King likes Paris and wants to continue his stay, but he realizes that if he does he may lose his sacred dancers. The latter appeared with his consent at the Elysee and American Embassy and are fast becoming favorites at society functions.

James H. Jee has been one of the big successes at the London Hippodrome. His trip to America won him great prestige.

Seeley and West have postponed their American time in consideration of the contracts offered them in Europe.

Ellen Terry is to lay the foundation of the new Coventry music hall.

Jordan and Harvey have been one of the important features of the European halls, and sailed for America July 13.

Edouin and Edwards are still presenting A Bachelor's Dream to pleased audiences.

Frank Lynne has returned to London, delighted with his experience in New York, having made arrangements to return there in November.

Walter Slaughter has recovered from a serious illness and has returned to work. Harry Lauder, who was also under the weather for a month, received a warm welcome upon his reappearance.

Miss Valentine, of Radford and Valentine, mourns the loss of her sister, who died of meningitis in Paris. The funeral took place in that city, Radford and Valentine resuming their Barrasford Tour June 25.

Herbert Lloyd is scoring a most pronounced success everywhere, and the press have been unstinted in their praise of his peculiar class of comedy. John Ford is another American who seems to have won the public, heart and soul, with his original dancing numbers.

Rastus and Banks were to have sailed for America July 4.

Everhart is still the rage in all the big European cities where novelty is in demand.

Eltinge is creating no end of interest in his female impersonations.

Press Eldridge sailed for America July 18 after a Summer of wandering about London and the continent.

May Belfort has returned from her successful American tour and opens at the Palace July 24. She will return to America in September for nine months.

R. G. Knowles is in New Zealand, combining business with pleasure. While regaining his health he will take interesting views of the surrounding country for subsequent lecture tours.

The Howard Brothers are back in Europe and are at present playing the Empire houses.

Hal Godfrey, who is presenting a sketch entitled A Very Bad Boy, is meeting with exceptional success. He is credited by the press as being a comedian of rare ability and possessed of a quaintness and oddity most captivating to English audiences.

Vesta Tilley is devoting a few weeks to motoring about the provinces in connection with the business engagements of her husband, Walter De Frece. She will open her season at the Palace, Christmas.

Rose Stahl is one of the season's really big successes and is spoken of in eloquent terms by press and public as the Bernhardt of the halls. Rarely has an American actress in such a short time won the fame and prestige that Miss Stahl has.

Hayman and Franklin are presenting The Matrimonial Agency, and as it is not their first success they are being heartily welcomed everywhere.

AL. G. FIELD'S NEW SPECTACLE.

The minstrels have taken Columbus by storm. Not only are the Al. G. Field Greater Minstrels in rehearsal there, but also the Donnelly and Hatfield and John Vogel combinations. In preparing his new spectacle Al. Field has already given up two weeks in strenuous rehearsal. This new effect is reported to be one of his greatest creations and is entitled Dreamland Phantoms. According to Mr. Field, it deals with a dream related to him by an old Southern darkey who was exceptionally partial to "licker." It was election day, and in endeavoring to carry home more than his rightful share the darkey fell into a comatose state, and before regaining consciousness passes through the "Valley of Hell" and experiences all the torments of those regions. These vivid scenes are to be enlivened with weird music, scenery, songs and dancing of the most grotesque type. The specialties this season will include Iler, Burke and McDonald, and the Clodoche Dancers. The music is by Paul La Londe and Jules Witmark.

DESERVES A MEDAL.

Frederick Donaghey, who is doing the press work for the New York Roof-Garden, deserves a gold medal for the intelligence and good common sense he displays in announcing the attractions. His matter is short and to the point and conveys all the necessary information, so that it can be seen at a glance just what is being done at the roof that is of general interest. Mr. Donaghey also makes special mention of any novelties that may be engaged, and gives the order of the performance, so that those whose business it is to write of the entertainment can tell exactly at what hour to drop in to see new acts. Most press agents send out a mass of stuff closely typewritten and badly mimeographed or duplicated, and it usually finds its way to the waste basket. Mr. Donaghey's matter is a distinct improvement and is a model for every press agent to follow.

ALLEN SHAW RETURNS.

After a fifteen months' trip Mr. Shaw has returned to New York and is on the lookout for new fields to conquer. Since his return from Australia, where he toured for sixteen weeks with the Thurston combination, he has successfully played the Orpheum, Kohl-Castle circuits and Hopkins Parks, and is rebooked over the latter territory in its entirety for the coming season, opening on the Inter-State circuit in October.

A PITTSBURGH CONEY ISLAND.

There is a plan on foot to build a Coney Island on Neville Island, about seven miles below Pittsburgh, the negotiations for which are being concluded by Captain John F. Klein, of the Klein line of steamers. The enterprise, as proposed, will include such well-known amusement purveyors as Congressman T. D. Sullivan, Senator Reynolds, D. B. Crute, of New York, and Robert F. Ennissey, of Hartford, Conn.

RUSH AND WEBER GET ALBANY EMPIRE.

Rush and Weber will assume control of the Empire Theatre at Albany on Aug. 1, and in all possibility its future policy will be burlesque. This theatre has been one of Albany's better class houses and was included in the M. Reis circuit the past season.

THURSTON FETED.

Reports of Howard Thurston's great European success are being verified lately by the press in those countries through which that clever illusionist has been traveling. His two hours and a half performance has proved an agreeable surprise and amply vindicates all his claims to having the best original entertainment of its kind on tour. His professional work has created hosts of admirers, and he is now equally in as great demand socially. Without exception managers are demanding return dates with greater inducements, and he can well nigh name his own figure should he conclude to take the matter under consideration.

ELKS OVERRUN DENVER.

With appropriate ceremonies, participated in by leading members of the Benevolent and Protective Order of Elks, the forty-second Grand Lodge of the order was formally opened July 16 at the Tabor Grand Opera House, Denver. Many theatrical people were present, and entertainment of the most lavish sort was showered on the Elks from the very moment of their arrival. There is no doubt that the Denver reunion will be one of the most notable ever held by that body.

MORE VAUDEVILLE FOR BALTIMORE.

Robert Irwin, owner of the Albaugh Theatre, Baltimore, has formed a partnership with Mark A. Luescher to conduct that theatre as a vaudeville house next season. The Albaugh has been the stock house of Baltimore for some time past. William Morris will have the booking of the house. It is also reported that Messrs. Luescher and Irwin have an option on the lease of a new theatre in that city which is now building and which may be devoted to vaudeville.

VAUDEVILLE JOTTINGS.

William Robyns joined the Elks a short time ago, becoming a member of Seattle Lodge 92, at Seattle, Wash. While playing in Butte, Mont., a delegation of thirty Elks, headed by W. J. Macauley, attended the performance in honor of the new member, and after Straight Tip Jim was finished they called for a speech from Mr. Robyns and presented Mrs. Robyns with a very handsome floral piece. After the performance the Elks entertained Mr. and Mrs. Robyns at a "grill spread," which was in every way enjoyable.

Ruth Francis and Pearl Young, two clever child actresses, are working the Summer season in vaudeville. They scored a success at the Crescent Garden Theatre, Revere Beach, last week, in an act made up of singing and dancing.

Jolly and Wild opened at Island Park, Easton, Pa., last week, and their act was reported the hit of the show. On the opening night they played to an audience of 5,000 people. The week previous the theatre at this park played to 40,000 people.

W. C. Tucker, who managed the road tour of The Girl in the Red Mask for Werba and Luescher, since the return of that act from Paris last Fall, sailed on the White Star liner "Cedric" for England last week, to arrange for the famous dancer's appearance at the Palace Theatre, London, Aug. 20. Mr. Tucker will have charge of the European tour.

The Gillette Sisters have just completed a tour of six months over the Sullivan-Considine circuit. They close this week in 'Frisco, and leave immediately for New York to start rehearsals with James Hyde's Blue Ribbon Girls co.

After a most successful season in America the Millman Trio will leave for Europe Aug. 1 on the steamship "Potsdam," Holland-American Line, opening Aug. 17 at the Olympia, Paris, for six weeks. The European time to follow will bring them up to January, 1908.

THE MIRROR has received through J. M. Dobinson, its correspondent in Johannesburg, through the courtesy of Edgar Hyman, a copy of the very handsome souvenir of the opening of the new Empire Theatre, which has replaced the old Empire in Johannesburg. It contains an interesting history of the progress of vaudeville in South Africa, from the time the Hymans started in 1889 to the present day, and is very artistically gotten up.

Manager J. O. Criddle, of Poli's, Springfield, has been transferred to Worcester, and Gordon B. Wrighter, for the past three years manager of the Trent Theatre, Trenton, will succeed him. The change will go into effect at once. Mr. Wrighter, previous to his experience at Trenton, was connected with the publicity department of Ringling Brothers' Circus and with the Duquesne Theatre, Pittsburgh. Mr. Criddle has been manager of the Springfield house for about a year, and his being transferred to Worcester is looked upon in Poli circles in the light of an advancement.

James O. Barrows has secured a condensed musical comedy, entitled Betsy and the Birth of Old Glory, for future use in vaudeville, in which he will be supported by Clara Thropp and Jefferson Egan. The lyrics are reported to be by Matthew Barry and the music by Cassius Freeborn. As may be gathered from the title, this little effort will deal with incidents surrounding Betsy Ross and the birth of the American Flag.

The Empire Burlesque circuit members held a meeting in Philadelphia July 17 which was largely attended. The meeting held over several hours, during which time 1906-7 plans were discussed and routes for the various cos. mapped out satisfactorily.

Marcus Cohen, promoter of the new Majestic vaudeville theatre which is to be erected on the West Side, has secured a plot of ground with 110 feet of frontage on West Twenty-fifth Street, opposite the stores of Fries and Schuele and John Mockes and Co., and will commence work within a few days. The building will be of brick and cover the entire site, and is expected to cost $50,000.

Edith Helena, who has been successfully touring Europe for more than a year, sailed for New York from Liverpool on the "Baltic" July 18, to fill about forty weeks' engagements in this country.

John and Alice McDowell were compelled to cancel part of their park engagements in vaudeville to commence rehearsals with Stephens and Linton's My Wife's Family co. in Detroit.

New London, Conn., was treated to an exhibition of elephant wrath July 19 such as is rarely seen outside of an African jungle. Four elephants that were performing in Cummins' Wild West Show at that place suddenly became unmanageable and lumbered about the arena in a bewildered way. Infuriated at the trainers' attempts to force them back the elephants started on a rampage, and before they were captured had put the audience to flight and demolished a few of the reserved seat benches.

Ferrari's press agent was probably responsible for the sending of Master Frank Bridgewater, Ferrari's twelve-year-old animal trainer, to the different newspaper offices one day last week. He carried with him the ten-days-old hybrids, daughters of "Rajah," the man-eating Bengal tiger, and "Julia," the forest bred African lioness. It was their first trip away from the "den," and their demure behavior excited the praise of every one. It is Master Bridgewater's intent to exhibit them at the Jamestown, Va., Exposition next year, where they will do their first public "stunts."

The White Rats of America held their Summer outing at Ulmer Park, Friday, July 20, and it was a tremendous success. Every "Rat" that could possibly make the place was on hand, and while the clambake was in itself an inducement, there was the added attraction of field contests—baseball, swimming and novel races of every description.

Walter Jones and Mabel Hite will remain in vaudeville this season. Next season Mr. Jones expects to have a musical play of his own, in which he will be jointly featured with Miss Hite. As collaborator in its construction Mr. Jones will have Benjamin Hapgood Burt.

B. F. Keith and J. A. Fynes visited P. F. Nash at his home in Albany July 14 and found him rapidly recovering from his recent injury. They left New York in Mr. Keith's launch, the "Courier."

The French Dickars Dancers, a troupe of six pretty girls who do acrobatic dancing, have been engaged by E. K. Rice for his production of The Girl from Paris at Manhattan Beach July 28.

The Troubillon Dancers, who were engaged by M. B. Raymond for his production of Little Jack Horner, arrived in New York July 20. Their act is one of exceptional novelty and is known as Mme. Dinus and co. It involves what appears to be a defiance of the law of physics, equilibrium and centrifugal force. Without touching the ground they are hurled from one member of the troupe to another, tossed and twirled about in the air, without losing the perfect rhythm of the music. The question naturally will arise as to what supports their weight, as none of the dancers on the floor could support their combined weight.

Mrs. A. J. Tron, manager of Fair Bank, Indianapolis, is endeavoring to interest capital in her proposed plan of making the park an all-year resort, with good attractions both Summer and Winter. The plans provide for a large one-story structure, with seating capacity of 2,500, with the sides of the building made of glass, which can be removed in warm weather. The stage will be the largest in Indianapolis and equipped for large productions.

Oscar V. Babcock, who loops the loop and gaps the gap at Al-Tro Park, narrowly escaped instant death while doing his act July 15. Owing to some of the apparatus not working properly he was thrown from his bicycle and dashed across the gap, striking his

VAUDEVILLE. | VAUDEVILLE.

B. F. KEITH'S THEATRES and VAUDEVILLE BOOKING CIRCUIT

Keith's Theatre	Boston, Mass.	Bijou Theatre	Altoona, Pa.
Keith's Bijou Theatre	Boston, Mass.	Shea's Theatre	Buffalo, N. Y.
Keith's Theatre	Providence, R. I.	Shea's Theatre	Toronto, Ont.
Keith's Theatre	Portsmouth, R. I.	Cook Opera House	Rochester, N. Y.
Keith's New Theatre	Philadelphia, Pa.	Temple Theatre	Detroit, Mich.
Keith's Prospect Theatre	Cleveland, O.	S. R. Poli's Theatre	Worcester, Mass.
Keith's Theatre	Columbus, O.	S. R. Poli's Theatre	Springfield, Mass.
Keith's New Theatre	Portland, Me.	S. R. Poli's Theatre	Hartford, Conn.
Keith's New Theatre	Manchester, N. H.	S. R. Poli's Theatre	New Haven, Conn.
Keith's New Theatre	Lowell, Mass.	S. R. Poli's Theatre	Bridgeport, Conn.
Keith's Royal Princess Theatre	London, England.	S. R. Poli's Theatre	Waterbury, Conn.
Keith & Proctor's Union Sq. Theatre	New York City.	S. R. Poli's Theatre	Wilkesbarre, Pa.
Keith & Proctor's 23d St. Theatre	New York City.	S. R. Poli's Theatre	Scranton, Pa.
Keith & Proctor's 5th Ave. Theatre	New York City.	Colonial Theatre	Lawrence, Mass.
Keith & Proctor's 58th St. Theatre	New York City.	Empire Theatre	Paterson, N. J.
Keith & Proctor's 125th St. Theatre	New York City.	Empire Theatre	Hoboken, N. J.
Keith & Proctor's Theatre	Jersey City, N. J.	Valentine Theatre	Toledo, O.
F. F. Proctor's Theatre	Newark, N. J.	Trent Theatre	Trenton, N. J.
F. F. Proctor's Theatre	Troy, N. Y.	Bennett's Theatre	London, Can.
F. F. Proctor's Theatre	Albany, N. Y.	Bennett's Theatre	Ottawa, Can.
Harry Davis' Grand Opera House	Pittsburgh, Pa.	Bennett's Theatre	Montreal, Can.
Chase's Theatre	Washington, D. C.	Bennett's Theatre	Hamilton, Can.
Kernan's Maryland Theatre	Baltimore, Md.	Henderson's Music Hall	Coney Island.
Grand Theatre	Syracuse, N. Y.	Celoron Theatre	Jamestown, N. Y.

Also Booking for 20 Parks and Seashore Resorts

Performers will benefit themselves by keeping this office informed of their route and open time.

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head and side, sustaining injuries which rendered him unconscious. A large crowd witnessed the accident. Babcock was removed to St. Peter's Hospital, and now says he will continue work in a few days.

Peter O'Hare (formerly Peter Randall) died at Revere Beach July 19. He was buried Saturday from St. James' Church, Boston. Mr. O'Hare was a member of the Olympic Quartette.

Guy Meadows, at a carnival in Sheridan, Ind., attempted to perform the slide for life on a wire with one end attached to the top of a three-story building and the other fastened to a one-story house. While thirty feet in the air the wire broke and Meadows fell to the ground, striking and killing a woman in the crowd and severely injuring her husband. It is feared Meadows will not recover

At Columbus, Ky., recently, the tooth of one of John Robinson's Circus elephants was removed by attaching a block and tackle to the offending member and having it "yanked" out by two mules.

Hurtig and Seamon were summoned before Magistrate Mayor to show cause why they should not take out a license for the business of theatrical agents. It was charged that the firm accepted money from the Richard Weber Association for the purpose of supplying an entertainment for the members of the organization. Hurtig and Seamon's attorney contended that only the firm's own employes were used for the purpose of these entertainments and that they engaged no outsiders, consequently they were not liable. Magistrate Mayo indorsed this view of the case and dismissed the summons.

Sullivan and Pasquelina are spending the Summer at Lake George, where the fish can be seen nibbling at the bait thirty feet below the surface.

Uncle Sam's Daughters is the title of one of the new cos. to be sent out next season by T. W. Dinkins.

The slumbers of the inhabitants of Britannia, excepting those taking part in the demonstration, and of those who had taken the precaution of securing their berths on the outgoing train to Toronto, were rudely disturbed by the remarkable send off given to Messrs. Alexander Brothers and James Brady, who were billed as the Exposition Four at Britannia last week. The campers were out in full force with bugles, bass drums, etc. As the train pulled out cheer after cheer was given, and "Auld Lang Syne" was sung, and the wish was expressed that before long these popular people would again be heard at the Auditorium.

Davis and Wilson are engaged as a special feature at the Rossmore Gardens, Far Rockaway, until Sept. 15, after which they have an extensive tour of the best houses booked.

Frank F. Miller has signed for the coming season with W. S. Clark's Jersey Lillies Extravaganza co. He will essay the German role in that piece.

Charles Bliss, known as the Human Fly, died in Madison, Wis., July 21. He was eighty years of age, and was born in Bavaria, Germany, traveling for years with the Dan Rice shows. At one time he, his five sons and three daughters were all performers with the same circus. Bliss originated the trick of walking the "ceiling."

The International Theatre Co., of Chicago, has secured another house for their circuit in the new Turner Opera House at Manitowoc, Wis. This circuit is the rival of the Western Managers' Association, who book for the Bijou in opposition. It will be a case in Manitowoc of the survival of the fittest.

Bostock is being sued for $15,000 by Mrs. Anna Richardson, of Brooklyn, who asserts a hyena in his arena at Coney Island bit off half of her finger. At the rate of $15,000 a half finger, her valuation of digital extremities would exceed that of the famous pianist, Paderewski.

The Lakeside Construction Co., conducted as the White City, by F. S. Bigelow, is being sued by A. S. Wolfing, owner of a trained dog show, and Reed and Shaw, novelty gymnasts, for amounts of $500 and $300, respectively. Both claim to having signed contracts with Bigelow to appear at Worcester the week of July 9, but on arriving there were informed that cheaper acts had been secured in their place. Upon advice of counsel both showed up daily prepared to give their acts.

Murray Carson is the latest of the English playwrights and actors to be tempted by American vaudeville. The sketch is entitled At Point of Sword, and was produced with success a year or two ago in London. It will open this week at Keith's Theatre, Philadelphia, with the Keith and Proctor's circuit to follow.

The Chinese population at Oakland, Cal., are to have a theatre of their own, which will seat 500 people, and to cost at least $10,000. It will be devoted to Chinese melodrama, the acts of which will continue from night to night for months. It will be erected on Ninth and Franklin streets, and will include a Chinese restaurant.

The Powers Brothers are now managing skating rinks at Altro Park, Albany, and Luna Park, Schenectady, and will have Winter rinks at Poughkeepsie, Yonkers, and Schenectady.

Charles Powers is now with the Lucius Minstrel co. playing the Adirondacks, with Atlantic Coast to follow. They have been successful everywhere, and Mr. Powers' "turn" has met with approval.

Grace Niles and Miriam Richardson, who have been dancing together three months in South Africa, and Maude Cannar, who has been dancing in the same country, returned to New York July 22. Miss Niles and Miss Richardson are going back next February. Mr. and Mrs. K. P. Speedy, of Ellis' Circus, which Winters and Summers in South Africa, also returned on the same steamer.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—With the Padettes and Toby Claude as chief features, the bill at Keith's this week also includes Zazelle and Vernon, Mr. and Mrs. Gene Hughes, Selbini and Grovini, Cliff Gordon, Coakley and McBride, the Deltons, Harry Burgoyne, Anderson and Goines, Delmore and Darrell, the Wiora Trio, and the kinetograph.——With the Minstrel Maids at Austin and Stone's this week the vaudeville bill includes Tom Wilbur, the Winstanleys, the Belfords, John Barker, and the Murphys.——For the olio at the Palace this week the engagements are the Moxleys, Fred Wykoff, the Henderson Brothers, the La Porte Family, and the palacescope.——Will Hill continues with his wire walking act at Paragon Park, and the other out of doors features are the Baker Family and Rae and Benedetto.——J. W. Gorman's Comic Opera co. holds the stage at Lexington Park this week, presenting The Mascot in a condensed version.——Musical comedy is a novelty at the Medford Boulevard this week, the combination being The Belle of Boston, written by Matt Ott, and with Phil Ott as the star.——The Macarte Sisters are the chief features at Norumbega Park, with Walbert, Gavin, Platt and Peaches, Tenbroke, Lambert and Tenbroke, Boyce and Black, and the komograph.——Wonderland's varied vaudeville features include the Duffin-Redesy Troupe, Fred Bennett, Sandy Chapman, Fritz Bene, and Rice and Elmer.——Carl Lothrop has resigned at the Howard Athenaeum and will go to Keith's for the coming season. He will be succeeded by Jay Hunt.——David L. Robinson, who has been at the Alhambra, Harlem, will come to Boston to be resident manager of the Orpheum for Percy Williams. He is a former newspaper man. JAY BENTON.

CHICAGO, ILL.—At the Majestic this week: Hazardous Globe, Dave Lewis, Mr. and Mrs. Sydney Drew, Selma Braatz, Bailey, Austin and co., Eleanor Dorrell, Leone and Dale, Vinie DeWitte, the Chameroys, John A. West, Pero and Wilson, Laura Buckley, Dan and Bessie Kelly, Brothers Montroy.——Olympic: May Howard, Mimic Four, Bert Howard and Leona Bland, Irene Franklin, Musical Byrons, Scheck Brothers, Fox and Foxie, Claus and Radcliffe, Cates Family, Will McBobie, Avery and Pearl, John H. Geer and Murray Sisters.——White City: Bedouins, Herr Schmidt, airship, concerts and concessions.——Sans Souci: Zamora Family, Lucy and Lucier, Master Slater, Musical Forrests, Fred and Mae Waddell, in the theatre; concerts and concessions.——Riverview: Igorottes, wild animals, high divers, concerts and concessions.——Chutes: Little Texas, the Bentons, Jessie Belgarde, Flo Mitchell, Charles and Jo. Nelmyer, mermaid, concerts and concessions.——Coliseum: Ellery's Band.——Ravinia Park: Damrosch Orchestra.——Trocadero: Stock burlesque.——Folly: Pansy Blossoms.——Item: Foster and Foster were a hit at the Majestic last week, and the Marco Twins act went as well as usual. Other popular acts were the Basque Quartette, Nelson Family, Wilson Brothers and the Francellias. OTIS COLBURN.

PHILADELPHIA, PA.—Keith's New Theatre, week 23: Vaudeville debut of the noted English actor and author, Murray Carson, in a romantic playlet entitled The Point of the Sword, ably supported by Esme Beringer. A duel to the death furnishes a thrilling finale. Three Ronay Sisters, Stinson and Merton, Campbell and Johnson, Cook and Madison, Dixon and Anger, Estelle Wordette and co., Jean Ardell and her picks, Buckeye State Musical Four, Bean and Hamilton, Blanche Everett, Murray K. Hill, Curtis and Adams, and the latest moving pictures of the Spanish wedding. Business large.——Bijou: Stock burlesque co. in new acts and features to fair returns. Jean Beaugere, Fitzpatrick and Tepper, Loro and Payne, Bootblack Quartette.——Lyceum: Stock under title of the Southern Lillies Burlesquers. Fanny Everett, Maryland Tyson, Cain Sisters, Mabel Emerson, and Alice Lee the favorites. S. FERNBERGER.

BALTIMORE, MD.—The vaudeville attractions in the Casino at Electric Park this week are extremely interesting. For those who delight in an exceptionally clever animal act there is Herbert's high diving dogs. Another feature is Adamini and Taylor, Neapolitan street singers; Howard and Howard, Hebrew comedians; Baxter and Southwick, comedy acrobats, in unique tumbling and acrobatic feats, and Malvern and Thomas, two girls who have a pleasing singing and dancing specialty.——Item:

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The Royal Artillery Band, at Riverview Park, continues to draw the crowds to their afternoon and evening concerts. HAROLD RUTLEDGE.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Business continues up to capacity. Week 16-21 headliners were Merri Osborne and Milton and Dolly Nobles. Others were Eddie Mack, Bon Morse, Juliet Wood and co., Howard and Howard, Le Roy and Lavanion.——Al-Tro Park (Max Rosen, mgr.): Week 16-21: Oscar V. Babcock in his daring loop the gap (third week), Arthur Guy's Minstrels, Five Dordans, Minton, Breakaway Barlows, Harry and Anna La Dell. Business is big at this resort, all concessions doing well.——Electric Park had a good bill week 16-21, including the Donazetta Troupe, Madame Von Ziebler, Vinton and Clayton, Charles R. Lewior. Large attendance is the rule.——Lagoon Island: Vaudeville bill week 16-21 comprised Leonard and Bestedo, White and Sandford, Deely and Austin, Bessie Hall, Marion Alexander, Johnny Carroll, and the Ladies' Boston Orchestra. G. W. HERRICK.

KANSAS CITY, MO.—In the German Village at Electric Park 15-21 the usual excellent bill drew large crowds both afternoons and evenings, and the acts were all enthusiastically received. Mr. and Mrs. Waterous were held over for a second week and repeated their hit of the previous week. Fern Melrose in songs, Herbert and Rogers in a dancing act, and Lopez and Lopez, instrumental musicians, made up the remainder of the bill, all being well received.——The vaudeville at Forest Park 15-21 was one of the best bills of the season, and attracted immense crowds at the opening performances. The acts included the Gonzales Brothers, Pierce and Roslyn, De Van Brothers, Dell and Fonda, Esmathilde, Gill Brown, Mills and Lewis, Cull and Johnson, and Lillian Waltone and Bert Williams, all of whom shared in the applause. D. KEEDY CAMPBELL.

BAYONNE, N. J.—Park Theatre (E. A. Schiller, mgr.): Appearing 16-21 were the Four Nelsons, Fields and Mason, Emma O'Neill, Tom Moore, De Fay Sisters, Century Comedy Four, and moving pictures. Business has been fine. To appear 23-28: Billy (Single) Clifford, Carlisle and Baker, Pauli and Wells, Ethel Clifton and co., Juliet Winston, Hawthorne and Burt, and moving pictures.——Items: The new theatre in Bayonne is being pushed rapidly.—Tom Moore, the coon shouter, made a hit at the Park Theatre 16-21.—The Bayonne and Jersey City Elks will have a theatre party at the Park Aug. 3, as a compliment to Manager Schiller and Master Gus Succow, the latter being a performer who will be on the bill then.—The Four Nelsons are clever acrobats.—The Fay Sisters do a good musical act.— WALTER C. SMITH.

BUFFALO, N. Y.—Shea's week 16 offered Harry Davenport, Mr. and Mrs. Perkins Fisher, Farrell-Taylor Trio, Rappo Sisters, Flo Adler, Sadi Alfarabi, Post and Russell, and the kinetograph.——Athletic Park week 16: Trask and Howard, Herbert Lennon, Howard and Linder, Le Clair and Hart, and Professor Alfreno.——Lina's: Leonard and Bastedo, Grace Lyons, Fannie Watson, and Harry Reed. P. T. O'CONNOR.

PROVIDENCE, R. I.—Forest Casino, Rocky Point (R. A. Harrington, mgr.): Pat and May Toubey, Mare and Evans, Madame Flower, May Hayes and Anna Higgins, Frances Hoyt, the Mimic Four, the De Muths, the Snakerinos, Caldwell and Wentworth, and the Vidette Ladies' Orchestra 15-21. Good business. An added feature at the Point this week was the fine concerts by the Scandinavian Concert co. HOWARD C. RIPLEY.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Week 23-28: Arthur Deagon and co. in The Perfect Man, Elinore Sisters, Bard Brothers, J. C. Nugent and co. in The Rounder, Exposition Four, St. Onge Brothers, Three Leighton Brothers, Markey and Morgan, Gertrude Gebest, Evelyn Sisters, Grace Childers and the cinematograph. ALBERT S. L. HEWES.

LOS ANGELES, CAL.—Orpheum (Clarence Drowns, mgr.): The new members on an already good bill 9-15 were Wilfred Clarke and co. in the comedy What Will Happen Next? Kelly and Violette, T. Nelson Downs, Hedrix and Prescott. Holdovers were Irving Jones, Gartelle Brothers, Kauffman Troupe of bicyclists, and the motion pictures. DON W. CARLTON.

DAYTON, O.—Fairview Park Casino (Elmer Redelle, mgr.): Eddie Foster and dog, Camille Personi, St. John and Le Fevre, Tom Moore, Jane Courthope and co., and the kinetograph 15-21. Excellent; big houses. Ada Westcott and co., Whistling Tom Brown, Herbert and Vance, Sallie Randall, Great Eldridge, Wayne Lamar, and kinetograph 22-28. LUCIEN A. SOWARD.

NEWARK, N. J.—Proctor's: Hall and Macy, headliners, a great success; Mrs. Villa Holt Wakefield, the Pilots, O'Laughlin and Cohan, Jack Norworth, James A. Kiernan and co., Four Rianos, and Dorthey's Poppies 16-21. Excellent houses. The Aronson Business Men's Club and their families attended in a body night of 19. GEORGE S. APPLEGATE.

CLEVELAND, O.—The bill at Keith's Prospect Theatre 23-28 includes David Hartford co., the Melnotte-La Nolli Trio, De Lent, Aurie Dagwell, Stanley and Leonard, and Jack and Bertha. WILLIAM CRASTON.

PORTLAND, ORE.—Pantage's, 9-15: The Maurys, Zeralda, Jean Wilson, Musliner's Circus, Peerless Melnof, and Layne and De Avis.——Grand: Falardo, Taylor-Acton co., Stanley and Scanlon, Dracula, Coyne and Tingling, and Harold Hoff. JOHN F. LOGAN.

OKLAHOMA CITY, OKLA.—Delmar Garden (Sinopoulo and Marre, mgrs.): Raymond Teal (second week), Williams and Gilbert, La Zar and La Zar, Queen and Rose, Blossom Robinson, and Zongalea Brothers 16-21. Very good business this week.——Bijou Air Dome (E. J. Lassarre, prop.): The Dome had the usual S. R. O. Sunday night and made good with Gilbert Sarony and co., the Lippincotts, Harry Rogers, Gladys Wilcox, and Jack Benson.——Empire (A. Felstenstien, mgr.): This house is doing a very good business against warm weather with Fred Harris, E. W. Cooper, Barnes and Edwin, Norman and Bryce, and kinodrome.——Items: The Empire closes Aug 1 for refurnishing and redecorating, and will reopen Sept. 1 with additional capacity and attractions.—The Oklahoma circuit has been formed and contains the following towns: Oklahoma City, Guthrie, Muscogee, Tulsa, Claremore, Duncan, Aurora, Mo.; Coffeeville, Kan.; Enid, Okla.; El Reno, Norman and Shawnee, and will be booked for twelve nights for one nighters either from Oklahoma City or New York. The New York bookings will be done through the American Theatrical Exchange and the Oklahoma City end by Ed Overholser. This will furnish a connecting link between the Texas and Kansas circuits and break long jumps. It is the intention of the managers to build houses where there are no suitable ones, and run those already established as first-class houses.

LIMA, O.—Orpheum (Sun and Murray, mgrs.): Adelyn, the Hirschorns, Parish, Ivy, Delmar and Ivy, Cliff Dean co., Will G. Williams 9-14. Good bill to crowded houses. Billy Tam, Allen and Delmain, Holmes and Dean, Baby Wickhoff and co., Will G. Williams, Mellville and Conway 16-21. Harry Botter and co., Warren and Howard, Seeker, Wilkes and co., Charles Gano, Ed Connors, Will G. Williams 23-28.——Items: Two benefit performances were given 15 and enough money was realized to enable the stranded vaudeville cos. at White City to get to their destinations.—E. F. Maxwell, for five years manager of the Faurot Opera House, has resigned to accept position as general manager for J. W. Mahan, a theatrical man of Chicago.

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DANVILLE, ILL.—Wonderland Park (H. L. Breinig, mgr.): Crawford and Duff, Major O'Laughlin, Donally, Madell and Corbley, Alexander and Alexander, and Ben Hur Band concerts 15-22.——Items: Work has begun on the new vaudeville theatre building, adjoining the Grand Opera House. It is to be called the Lyric, and will be under the management of T. W. Barhydt and Jack Hoeffler, of Terre Haute, Ind. The building plans provide for two storerooms in front and theatre in rear, without galleries, and connected with street by wide corridor. Opening date is set for Oct. 1.—Sam D. Merril, formerly with Melbourne MacDowell co., and James Hayes Greenwalt, both Danville boys, are spending Summer vacation here.

SPRINGFIELD, O.—Orpheum (Gus Sun, mgr.): Keene, Ed Cannon, F. Cochian, Erie Threlkeld and Leonora Wicke, Mr. and Mrs. John T. Powers, and motion pictures 16-21 to good business. Week 23-28: Melville and Conway, John and Carrie Mack, Richard Walsh, Tom Mack, Frank Coebran.——Spring Grove Casino (Tom Powell, mgr.): Week 15-21: Wayne La Mar, Charles Gano, Palaro Brothers, Francelli and Lewis, and the Five Columbians. Large audiences pleased.

BRUNSWICK, ME.—Merry Meeting Park, Rustic: J. W. Gorman's Vaudeville co. 9-14 included Chalk Saunders, Mr. and Mrs. McGreevy, Frederick and Don, Musical Simpsons, and the Sisters Macarte. Excellent co.; large houses. The headliners were Fredericks and Don and the Sisters Macarte. Chamberlin and co.'s moving pictures 15. Excellent, to packed house. J. W. Gorman's Vaudeville Stars 16-21, including Marvelous Melville, Jackson and Hoon, Donovan and Arnold, the Mozarts, and Burke's musical dogs.

ERIE, PA.—Waldameer (Thomas Maloney, mgr.): Cliff Farrell, Carter and Bluford, Madame Louisa Schmitz, Cummings and Thornton, and Dida 15-21 pleased good houses.——Four Mile Creek (H. T. Foster, mgr.): Sherman and Fuller, Frank Bell, Hughes and Williard, Charlotte Ravenscroft, and Curtiss and Busse 15-21 furnished good entertainment. Ravenscroft in her songs and Kurtiss and his dogs scored hits.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cook, mgr.): Le Domino Rouge proved quite a drawing card 16-21. Others were Frank Bush, the Village Choir, Three Roses, Young and Melville, J. C. Nugent and Jessie Chanon, and the Pantzer Acrobatic Troupe rounded out an enjoyable programme. Fine attendance all week. Clayton White and Marie Stuart and the Valdare Troupe of cyclists are featured week 23-28.

PITTSFIELD, MASS.—Pontoosuc Lake Theatre (J. H. Tebbetts, mgr.): Sidney Duncan, Willie Kelley, Tokio, Bertina and Brockway, Howell and Scott, Louise Follett, and Cogan and Bancroft 16-21 pleased good business.——Berkshire Park Theatre (J. T. Hendricks, mgr.): Professor Hancock, Miles and Nitram, Murphy, Thompson and Murphy, Frances La Marche, Burton and Burton 16-21. Good business; well pleased.

LANCASTER, PA.—Woolworth Roof-Garden (Charles M. Howell, mgr.): Business continued very large 16-21. Walter E. Kelly, Irene Lee and her Candy Kids, the American Comedy Four, and Keno, Walsh and Melrose made hits, and Hoey and Lee and Daly and Devere were also well received. The Village Choir, Eddie Clark, Claude Davenport and others 23-28.

EASTON, PA.—Island Park (D. E. Seguine, mgr.): Mackie and Mack, La Tour Sisters, Jolly and Wild, Betes and Ernest, and Dida 16-22. Dida scored a hit; other acts were well received.——Bshkill Park: Moving pictures and illustrated songs; fair attendance.——Item: The Central Railroad is erecting a new station at Island Park.

BINGHAMTON, N. Y.—Ross Park (J. P. E. Clark, mgr.): James Cowper, Sabine and Dale, Ricky Craig, John P. Rogers, Emerson and Omega, and Mr. and Mrs. Harry Shaw 16-21 are playing to large crowds daily.——White City (William C. Kendall, mgr.): The Civil War (spectacular) 16-21, attracting big audiences.

RICHMOND, IND.—Gennett (Ira Swisher, mgr.): Jeannette Larette, Hardie Langdon, Williams and Melburn, Ernest Rink, the Great Onzos, and Two Selbys 16-21, pleasing S. R. O.——Phillips (O. G. Murray, mgr.): Viola Napp, Quigg and Mack, Clayton Hufford, Ed Hays, and American Newsboy Quartette, pleasing very good business.

VICKSBURG, MISS.—Suburban Park Theatre (James E. Males, mgr.): Santell, Rogers and Clifton, Pickerell and Beam, Pederson Duo, and moving pictures 8-14, despite rainy week, drew well. Santell and Pederson Duo were favorites. The Rinaldos, the Sharrocks, Reckless Recklow, Rogers and Clifton, and illustrated songs 15-21 pleased capacity.

NEW BEDFORD, MASS.—Lincoln Park Theatre (I. W. Phelps, mgr.): This ideal Summer resort is having a most prosperous season. The bill for week of 16-21 includes Gus Edwards' Postal Telegraph Boys, James and Lucia Cooper, Harry Munroe, Mamie Harnish, the Lavalls, and the vitagraph. Capacity business.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Stutzman and Crawford, Franks and Franks, Lottie Fayette, Corinne Willard, and Gertie Woods drew well 16-21.——Eldridge Park (Enoch Little, mgr.): Maxsmith Duo, Ed R. and Rolla White, Ben Jansen, and Jeanne Edwards 16-21. Large business.

GOSHEN, IND.—Irwin (Warren M. Crawford, mgr.): The Great Huntress, Mr. and Mrs. D. M. Hall, Potts and Potts, Carrie McDonald, R. M. Wenger, Elmer Griffith, R. D. Harrison, Oliver Greenwood, Charley Krutz, Johnny Whittle, Sam Beck, and Hugo Groves 16-21. Record breaking business.

COLFAX, WASH.—Burch and Reiss' Dog and Pony Show 9; good performance to fair business.——Items: Managers Lennox and Larkins, of the Ridgeway Theatre, report that they are booking some very strong attractions for the season of 1906-07.—Lolo Hinchliff returned to San Francisco 7 to rejoin her co. playing at Fischer's.—The Whitman County Fair Oct. 1-6.

PONCA CITY, OKLA.—Air Dome: This vaudeville house, under the management of H. A. Biederman, of Chicago, is the best attraction playing in our city this season. The bill this week includes Ferry, the Human Frog; Val Verde, Zauton, and Arthur J. Cole. Packed houses.

ROCKFORD, ILL.—Bijou (A. J. Shimp, mgr.): Edward La Zalle, Aramando Brothers, Tom Manning, and Shannon and Straw 8-14. Good business.——Harlem Park (George C. Sackett, mgr.): Bauder-La Vella 8-13. Good business. Dunn and his band 14 pleased large audience.

DOVER, N. H.—Central Park (A. B. Leighton, mgr.): Hanson American Band, Sherman's moving pictures, Wesson, Walter and Wesson, Herr Auguste De Welle, Madame Mohala and co., Ben Johnson, and Purcella and Orben 9-14 pleased good business.

MUSKEGON, MICH.—Lake Michigan Park Theatre (E. R. Reed, mgr.): The Tourist Trio, Marnini and Maxmilliam, Cameron and Flanagan, De Vere and De Vere, and the kinodrome 15-21. Excellent bill and houses.

HANNIBAL, MO.—Star (J. B. Price, mgr.): Carroll and Clarke, Annie and Effie Conley, Tom Hefron, Clark G. Gandy, Staroscope 9-14. Attractions and business good. Annie and Effie Conley, Harry Harvey, Carrier, and Adelaide Marshall 16-21.

DENVER, COL.—Atlantic Garden (J. E. Clifford, mgr.): Tennessee Quartette, Maude Norman, Friedlander Brothers, Moyer and Burgess, George Harrison 15-21.——Crystal (G. Ira Adams, mgr.): Black and Leslie, Rentfrow and James, Imperial Trio 15-21.

EAU CLAIRE, WIS.—Unique (William Arnold, mgr.): Week 16-23: Della Watson, De Vine and Kelley, Kelsey R. Moore, William Armond, Marguerite Newton and co. Fair bill to good business.

SANDUSKY, O.—Cedar Point Theatre (George A. Boeckling, mgr.): Herbert and Vance, Jennie Brooks, Charles Harris, and Ferguson and Passmore 15-21. Phillipini's Band has been engaged for another week.

SAN DIEGO, CAL.—Pickwick (Palmer and Fulkerson, lessees and mgrs.): Week 9-14: Millio Brothers, Kitty Walsh, Walter Belasco and co., and Frank Walsh. Business good.

EVANSVILLE, IND.—Cook's Park (Harry Lau-

DOWN IN MUSIC ROW.

H. A. Sage, of Detroit, Mich., announces new songs and orchestrations free to the profession. He also desires to engage people to sell piano numbers.

Remick and Company state that their four famous song leaders, "Cheyenne," "Why Don't You Try," "Alice, Where Art Thou Going" and "When the Mocking Birds Are Singing in the Wildwood," continue to grow in popularity.

Josephine Sabel, who started the first roller skating song, "Take Me on the Rollers," at Old Heidelburg, had the audience singing with her, which is the strongest kind of proof of popularity.

The F. B. Haviland Publishing Company reports that Madame Dempsey continues to use "Keep on the Sunny Side" and "Good Old U. S. A." Helston and Hoods will feature the latter song the coming season. "Take a Little Ride With Me," a new sextette number, by Drislane and Morse, is a novelty, being a duet between an automobilist and a milkmaid. Ada Brown writes that "Good Old U. S. A." was the hit of her act at Erbe's last week.

Francis, Day and Hunter report "Waiting at the Church" as having caught on promptly.

The cosy rooms of the New York Music Publishing House are being liberally visited by the profession. Every courtesy is extended.

Walter Jacobs, Boston, reports the continued popularity of "Good-bye, Mr. Greenback," "My Dusky Rose," "Good-bye, Ma Honey, I'm Gone," "By the Watermelon Vine, Lindy Lou" and "Hey, Mr. Joshua."

Alfred Solmon, writer of a number of musical hits, has been engaged to write the entire music for a leading production to be put out this Fall.

Great things are predicted of the latest English song hit, just brought over by the Meredith Sisters, "The Same Girl on Sunday."

A number of artists are taking advantage of the fact that the big hits in Marie Cahill's "Moonshine" have been released and are now free to all singers of reputation. These include "Robinson Crusoe's Isle," "I'm Looking for My Ten" and "Don't Be What you Ain't."

reen, mgr.): Raymonds, Emmerson and Raymonds, Emily Nice, McCune and Grant, Clark G. Candy, and La Toll Brothers 15-21.

SHREVEPORT, LA.—Park (Ehrlich Brothers and Coleman, mgrs.): The Rinaldos, the Sharrocks, Le Roy, and the Creighton Sisters 9-14 furnished good entertainment.

LANSING, MICH.—Bijou (D. J. Robson, mgr.): Lamont's cockatoos, Armando Brothers, Robert Nome, Lillian Clifford McCabe, Rex Minkley 15-21. Good business.

JAMESTOWN, N. Y.—Albion: Exposition Four, Reitel and Kenmore, Merlo and Aldo, the Holdsworths, and Truman 16-21. Good bill and business.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates ahead, as advertising. Names will be furnished on application. The names of performers with combinations are not published in this list.

Acker and Gilday—Pastor's, N. Y., 23-28.
Adair and Dahn—Winona Beach, Bay City, Mich., 22-28, Riverside Park, Saginaw, Mich., 29-Aug. 4.
Adams, James—Alameda Park, Butler, Pa., 23-28.
Adler, Flo—Keith's, N. Y., 23-28, Keith's, Boston, 30-Aug. 4.
Ahearn and Baxter—Electric Park, Ft. Smith, Ark., 23-28.
Albese and La Brant—Wonderland Park, Decatur, Ill., 23-28.
Albertus and Miller—Hippodrome, London, Eng., 2-Aug. 11.
Alexis and Schall—Temple, Detroit, 23-28.
Alfredi, Sadi—Keith's, N. Y., 23-28.
Allisons, Eight—Forest Park, St. Louis, 23-28.
Almont and Dumont—Metropolis Roof, N. Y., 23-28.
American Newsboys' Quartette—Star, Muncie, Ind., 23-28, Orph., Springfield, O., 30-Aug. 4.
Archer and Crocker—Hoosic Park, N. Adams, Mass., 23-28.
Ardelle, Jeanne—Keith's, Phila., 23-28.
Arlington Four—Pastor's, N. Y., 23-28.
Armond, Grace—Park, Leavenworth, Kan., 22-28.
ASHTON, MARGARET—Empire, Nottingham, Eng., 23-28, Palace, Leicester, Eng., 30-Aug. 4, Empire, Ardwick, Manchester, Eng., 6-11.
Auer and De Onzo—Lima, O., 21-28.
Austins, The—Irwin, Goshen, Ind., 23-28.
Austins, Tossing—Farm, Toledo, 23-28, Rocky Springs, E. Liverpool, O., 30-Aug. 4.
Avery and Pearl—Olympic, Chgo., 23-28.
Axtell and Dog Heinle—Mannion's Park, St. Louis, 29-Aug. 4.
Bander-La Velle Trio—Wonderland, Indianapolis, 22-28.
Bailey and Austin—Maj., Chgo., 23-28.
Baker Troupe—Paragon Park, Boston, 16-28.
Bard Brothers—Grand, Pittsburgh, 23-28.
Barker, John—A. and S., Boston, 23-28.
Barr and Evans—Collins' Garden, Columbus, O., 22-28.
Barrett and Bell—Atlantic Garden, N. Y., 23-28.
Barrows, Josie and Willie—Keith's, N. Y., 23-28.
Bartlett and Collins—Oakwood Park, Pittsburgh, 23-28.
Bean and Hamilton—Keith's, Phila., 23-28.
Beaty and Price—Casino, Kalamazoo, Mich., 22-28.
Beaumont's Ponies—Al-Tro Park, Albany, N. Y., 23-28.
Bedini and Arthur—Proctor's 23d St., 23-28, Proctor's, Newark, N. J., 30-Aug. 4.
Bedouins, Eight—White City, Chgo., 23-28.
Belfords, The—A. and S., Boston, 23-28.
Bene, Fritz—Wonderland, Boston, 23-28.
Bennett, Fred A.—Wonderland, Boston, 23-28.
Bernice and Bag—Forest Park, Kansas City, Mo., 22-28.
Berry and Berry—Ingersoll Park, Des Moines, 22-28.
Beunah and Miller—Proctor's 23d St., 23-28.
Bijou Four—Oakwood Park, Pittsburgh, 22-28.
Bissett and Winters—Calhoun's, Pittsburgh, 23-28.
Blaney, H. F.—Paragon Park, Boston, 9-28.
Botter, Harry—Pastor's, N. Y., 30-Aug. 4.
Bowery Boys' Quartette—Ingersoll Park, Des Moines, Ia., 15-28.
Boyd, Harry—Lagoon, Cinti., 22-28.
Brantz, Selma—Maj., Chgo., 23-28.
Bradfords, The—Island Park, Easton, Pa., 23-28.
Bremen, John—N. Y. Theatre Roof—indefinite.
Brittons, The—Moscow, Russia, June 25-July 28.
Brooks, Herbert—Valley, Syracuse, N. Y., 23-28.
Brooks and Jeannette—Park, Pittsfield, Mass., 23-28.
Brooks, Jeanne—Park, Evansville, Ind., 22-28.
Brown and Navarro—Keith's, N. Y., 23-28.
Brown, Tom—Fairview Park, Dayton, O., 22-28, Spring Grove Park, Springfield, O., 29-Aug. 4.
Bruce and Dagneau—Oakwood Park, Pittsburgh, 23-28.
Bryant and Saville—Island Park, Easton, Pa., 23-28, Tumbling Dam Park, Bridgeton, N. J., 30-Aug. 4.
Buckeye State Four—Keith's, Phila., 23-28.
Buckley, Laura—Maj., Chgo., 23-28.
Buckley, Mr. and Mrs.—Pastor's, N. Y., 23-28.
BUCKNER—Ambassadeur, Bucharest, Rumania, 1-31. O'o Budavara, Budapest, Aus., Aug. 1-31.
Burgoyne, Harry—Keith's, Boston, 23-28.
Burke and Dempsey—Proctor's 23d St., 23-28.
Burton and Burton—Highland Lake, Winsted, Conn., 23-28.
Burton and Rankin—Forest Park, St. Louis—indefinite.
Busch Family—Orph., Webb City, Mo., 22-28.
Byroan, Musical—Olympic, Chgo., 23-28.
Camara Sisters—Henderson's, Coney Island, 16-28.
Cameron and Flanagan—Casino, S. Bend, Ind., 23-28.
Camille Trio—Hammerstein's Roof, June 4-July 28.
Campbell and Johnson—Keith's, Phila., 23-28.
Caprice, Lynn and Fay—East End Park, Memphis, Tenn., 22-28.
Carleton, Al.—Proctor's, Newark, N. J., 23-28.
Carlin and Otto—Orph., 'Frisco, 15-28, Orph., Los Angeles, 29-Aug. 11.
Carlisle and Baker—Park, Bayonne, N. J., 23-28.
Carlos, Charles—Orring Brothers, Mexico, Mex.—indefinite.
Caron and Herbert—Proctor's, Newark, N. J., 23-28.
Carr and Lind—Keith's, N. Y., 23-28.
Carroll and Baker—Proctor's, Newark, N. J., 23-28.
Carrollton and Hodges—Lyric Park, Joplin, Mo., 22-28, Lyric, Webb City, Mo., 30-Aug. 4.
Cornalia and Eddie—Valley, Syracuse, N. Y., 23-28.
Carson and Willard—Shea's, Buffalo, 23-28, Keith's, Cleveland, 30-Aug. 4.
Carson, Murray—Keith's, Phila., 23-28.
Casper and Clark—Rocky Point, Providence, 22-28.
Cate Family—Olympic, Chgo., 23-28.
Chadwick Trio—Rocky Springs Park, E. Liverpool, O., 22-28.
Chameroys, The—Maj., Chgo., 23-28.
Chandler, Anna—Proctor's, Newark, N. J., 23-28.
Chapman, Sandy—Wonderland Park, Boston, 23-28.
Childers, Grace—Grand, Pittsburgh, 23-28.
Clark, Marie—Lagoon, Cinti., 22-28.
Clark's Dogs and Ponies—Temple, Detroit, 23-28.
Clarke, Wilfred—Orph., Los Angeles, 15-28.
Claude, Toby—Keith's, Boston, 23-28.
Claus and Radcliffe—Olympic, Chgo., 23-28.
Clifton, Ethel—Park, Bayonne, N. J., 23-28.
Coakley and McBryde—Keith's, Boston, 23-28.
Collins and Hart—Hammerstein's Roof, N. Y., 16-28.
Colonial Septette—Temple, Detroit, 23-28, Shea's, Buffalo, 30-Aug. 4.
Columbians, Four—Keith's, Cleveland, 23-28.
Cook and Madison—Keith's, Phila., 23-28.
COOKE AND MISS ROTHERT—Hippodrome, Glasgow, Scot., 23-28, Empire, Birmingham, Eng., 30-Aug. 4.
Cooper and Robinson—Proctor's, Albany, N. Y., 23-28.
Courthope, Jane—Spring Grove Park, Springfield, O., 23-28, Lakeside Park, Canton, O., 30-Aug. 4.
Courtney, Maude—Empire Birmingham, Eng., 23-28, Palace, London, Eng., 30-Aug. 4, Palace, Hammersmith, London, Eng., 6-11.
Costello Brothers—Dream City, Pittsburgh, 16-28.
Crane, Lawrence—Electric Park, Newark, N. J., 23-28.
Crawford, Major—Luna Park, Coney Island—indefinite.
Cross, Luella—Luna Park, Pittsburgh, 23-28.
Cullen, James H.—Moss and Stoll Tour, April 9-Aug. 1.
Cummings and Thornton—Eldredge Park, Elmira, N. Y., 23-28.
Cunningham and Smith—Keith's, N. Y., 23-28.
Curtis and Adams—Keith's, Phila., 23-28.
Cuttys, Six—Hammerstein's, N. Y., June 18-July 28.
Dagwell, Aarle—Keith's, Cleveland, 23-28, Shea's, Buffalo, 30-Aug. 4.
Daly and Devere—Pastor's, N. Y., 23-28.
Daly and O'Brien—Lagoon, Cinti., 22-28.
Danovas, The—Lyric, Joplin, Mo., 22-28.
Davenport, Harry—Keith's, N. Y., 23-28.
Davis and Walker—Brittania Park, Ottawa, Can., 23-28.
Davis and Wilson—Rossmore Garden, Far Rockaway—indefinite.
Daubin, G. N.—Wonderland, Revere Beach, Mass.—indefinite.
De Bassina, Vera—Electric Park, Newark, N. J., 23-28.
De Grans, The—Forest Park, Kansas City, Mo., 22-28.
De Haven, Rose, Septette—Music Hall, Brighton Beach, N. Y., 23-28.
De Monde and Dinsmore—Lyric Park, Ft. Smith, Ark., 22-28.
De Witte, Vinie—Maj., Chgo., 23-28.
Deagon, Arthur—Grand, Pittsburgh, 23-28.
Dell and Fonda—Park, Oklahoma City, Okla., 22-28.
Delmore and Darrell—Keith's, Boston, 23-28.
Deltons, The—Keith's, Boston, 23-28.
Deveau, Hubert—Lakemont Park, Altoona, Pa., 23-28.
Dierickx Bros.—Dominion, Winnipeg, Can., 22-28.
Dixon and Anger—Keith's, Phila., 23-28.
Dixon, Bowers and Dixon—Hanlan's Point, Toronto, 23-28.
Dockray, Will—Ocean View, Norfolk, Va., 23-28.
Don, Emma—Hippodrome, Liverpool, Eng., 23-28, Hippodrome, Brighton, Eng., 30-Aug. 4, Palace, Southampton, Eng., 6-11.
Dorrell, Eleanor—Maj., Chgo., 23-28.
Dorsch and Russell—Woolworth's Roof, Lancaster, Pa., 23-28.
Doyle and Emmerson—Casino, Mansfield, O., 23-28.
Dracula—San Francisco, 23-28.
Drew, Dorothy—Alhambra, London, Eng., July 2-Sept. 6.
Drew, Mr. and Mrs. Sidney—Maj., Chgo., 23-28.
Drouse—Hammerstein's Roof, N. Y., 2-28.
Duffin-Redcay Troupe—Wonderland, Boston, 23-28.
Dunbars, Flying—White City, Chgo., 2-28.
Dupree, Maida—Lake Compounce, Southington, Conn., 23-28, Rye Beach Casino, Rye Beach, N. Y., 30-Aug. 4.
Durbams, The—Al-Tro Park, Albany, N. Y., 23-28.
Dutris—Hammerstein's Roof, N. Y., 30-Aug. 4.
Earl and Wilson—Oak Summit Park, Evansville, Ind., 23-28, Robinson Park, Ft. Wayne, Ind., 30-Aug. 4.
Eckert and Berg—Temple, Detroit, 30-Aug. 4.
Edouin and Edwards—Moss and Stoll Tour, Eng., April 2-July 21.
Edsal and Forbes—Keith's, N. Y., 23-28, Proctor's, Newark, N. J., 30-Aug. 4.
Edson, Harry—Collins' Garden, Columbus, O., 22-28.
Edwards' Schoolboys and Schoolgirls—Sohmer Park, Montreal, Can., 23-28.
Elinore Sisters—Grand, Pittsburgh, 23-28.
Elliott and Nell—Rocky Point, Providence, 22-28.
Ellis, Nowland, Trio—Temple, Detroit, 23-28.
Eltinge, Julian—Palace, London, Eng., July 2-Aug. 25.
Elton, Sam—Reservoir Park, Richmond, Va., 22-28.
Emerson, Eddie M.—Pastor's, N. Y., 23-28.
Emperors, Four—Forest Park, Little Rock, Ark., 22-28.
English Rosebuds—Santa Barbara, Cal., 23-28.
Estus, Ed.—Proctor's, Newark, N. J., 23-28.
Evans and Evans—Bell, Oakland, Cal., 22-28.
Evans, May—Temple, Detroit, 23-28.
Evans, Paul—White City, Sheboygan, Wis., June 4-July 21.
Evelyn Sisters—Grand, Pittsburgh, 23-28.
Everhart—Kursaal, Geneva, Switz., 17-30, Folies Marigny, Paris, Fr., Aug. 1-Sept. 30.
Everitt, Blanche—Keith's, Phila., 23-28.
Evers, George—Park, Pueblo, Col., 8-28.
Exposition Four—Grand, Pittsburgh, 23-28, Keith's, N. Y., 30-Aug. 4.
Fadettes, The—Keith's, Boston, June 4-Sept. 1.
Fantas and Raymond—Atlantic Garden, N. Y., 23-28.
Farrell, Cliff—Munro Park, Toronto, 23-30.
Fennel and Tynan—Calhoun's, Pittsburgh, 23-28.
Ferguson and Mack—Argyle, Birkenhead, Eng., 23-28, Tivoli, Dublin, Ire., 30-Aug. 4.
Ferguson and Passmore—Idora Park, Youngstown, O., 22-28.
Ferrari's Dogs and Monkeys—Brighton Beach, N. Y.—indefinite.
Ferris, Wiley Trio—Bijou, Racine, Wis., 23-25, Idea, Fond du Lac, Wis., 26-28.
Fertig, Grace—Grand, Pittsburgh, 23-28.
Fields, Will H.—Idora Park, Youngstown, O., 29-Aug. 5.
Fields and Hanson—Elysean Grove, Tucson, Ariz., 15-28.
Fisher and Johnson—White City, Milwaukee, 22-28.
FISHER, MR. AND MRS. PERKINS—Proctor's, Albany, N. Y., 23-28, Proctor's 23d St., 30-Aug. 4.
Flood Sisters—Lincoln Park, New Bedford, Mass., 23-28.
Flower, Mme.—Rocky Point, Providence, 22-28.
Fonti Boni Brothers—Athletic Park, Buffalo, 23-28.
Fontinelle—Star, Seattle, Wash., 23-28.
Forbes, B. F.—Linn's, Buffalo, 22-28.
Fords, Four—Proctor's, Newark, N. J., 23-28.
Forrests, Musical—Sans Souci, Chgo., 23-28.
Foster and Dog—Spring Grove Park, Springfield, O., 22-28.
Fox and Foyle Circus—Olympic, Chgo., 23-28.
Francisco, Two—Electric Park, Galveston, Tex., 16-28.
Franklin, Irene—Olympic, Chgo., 23-28.
Frederic—Proctor's 23d St., 23-28.
Fritz's Dogs—Hillside Park, Newark, N. J., 23-28.
Gagnoux—Lincoln Park, New Bedford, Mass., 23-28.
Garden and Somers—Henderson's, Coney Island, 23-28.
Garson, Marion—Proctor's 23d St., 30-Aug. 4.
Gartelle Brothers—Chutes, 'Frisco, 16-28.
Gaskill's Animals—Wonderland, Indianapolis, 15-28.
Gaston, Billy—Valley, Syracuse, N. Y., 23-28.
Gaston Quintette—Valley, Syracuse, N. Y., 23-28.
Gavin, Platt and Peaches—Norumbega Park, Boston, 23-28.
Gaylor and Graff—Island Park, Johnstown, Pa., 23-28.
Gaylord, Bonnie—Orph., Los Angeles, 22-Aug. 4.
Gebest, Gertrude—Grand, Pittsburgh, 23-28.
Geer, John H.—Olympic, Chgo., 23-28.
Geiger and Walters—Shea's, Buffalo, 23-28.
George and Harrington—Athletic Park, Buffalo, 23-28.
Gilligan and Perry—Lake Michigan Park, Muskegon, Mich., 22-28.
Gilmore Sisters—Rocky Point, Providence, 22-28.
GILROY, HAYNES AND MONTGOMERY—Orph., Los Angeles, 23-Aug. 4.
Girard and Gardner—Grand, Pittsburgh, 30-Aug. 4.
Goetz and Nelson—Henderson's, Coney Island, 23-29.
Golden and Hughes—Spring Lake Park, Trenton, N. J., 22-28.
Golden, Marks—Luna Park, Pittsburgh, 23-28.
Gordon and Haves—Bijou, Marquette, Mich., 22-28.
Gordon, Cliff—Keith's, Boston, 23-28.
Gordons, Bounding—Forest Park, Kansas City, Mo., 22-28.
Gottlob, Mr. and Mrs.—People's, Excelsior Springs, Mo., 22-Aug. 4.
Grant, Sidney—Music Hall, Brighton Beach, N. Y., 23-29.
Gray, Ed—Proctor's, Albany, N. Y., 23-28.
Gray's Marionettes—Oak Park, Rockland, Me., 23-28.
Grayce, Margaret—Four Mile Creek, Erie, Pa., 23-28.
Grimes, Porter and Lee—Olympic, Chgo., 23-28.
Grover, Jr., Leonard—Music Hall, Brighton Beach, N. Y., 23-28.
Hamilton, Bean—Keith's, Phila., 23-28.
Hamilton and Wiley—Virginia Beach, Peoria, Ill., 22-28.
Hanson and Drew—Electric Park, Newark, N. J., 23-28.
Harvey and Doane—Bijou, Shawnee, Okla., 23-28.
Harbach and Harris—Park, Lowell, Mass., 23-28.
Harcourt, Daisy—Palace, London, Eng., 9-28.
Hart, Violet—Lakeview Park, Akron, O., 22-28.
Harvey and De Vora—Star, Tacoma, Wash., 22-28.
Hawthorne and Burt—Park, Bayonne, N. J., 23-28.
Hayes, Edward C.—Collins' Garden, Columbus, O., 22-28.
Hayman and Franklin—Pavilion, New Castle, Eng., 23-Aug. 4, Tivoli, Leeds, Eng., 6-11.
Hayward, Conroy and Hayward—Lakeside Park, Dayton, O., 29-Aug. 4.
Hazardous Globe—Maj., Chgo., 23-28.
Hearn, Tom—Hammerstein's Roof, N. Y., June 18-July 28.
Hefron, Tom—Lakeside Park, Dayton, O., 22-28.
HELENA, EDITH—Music Hall, Brighton Beach, N. Y., 30-Aug. 5.
Hickman Brothers—Chutes, 'Frisco, 29-Aug. 11.
Hill, Will—Paragon Park, Boston, 2-28.
Hill, Murry K.—Keith's, Phila., 23-28.
Hilton, Fred—White City, Chgo., 22-28.
Hinman, Sidney—Robinson Park, Ft. Wayne, Ind., 23-28.
Hodges, Harry—Casino, Mansfield, O., 23-28.
Hoey and Lee—Keith's, N. Y., 23-28.
Hogan, Ernest—Victoria Roof, N. Y., 30-Aug. 4.
Holahan, Pat—Lagoon, Cinti., 22-28.
Holcombe and Curtis—Lawrence, Mass., 23-28, Woonsocket, R. I., 30-Aug. 4.
Holdsworths, The—Valley, Syracuse, N. Y., 23-28.
Holland, Zay—Music Hall, Brighton Beach, N. Y., 23-28.
Holman, Harry—Central Park, Allentown, Pa., 23-28.
Howard and Bland—Olympic, Chgo., 22-28.
Howard Brothers—Empire, Durham, Eng., 23-28, Empire, Liverpool, Eng., 30-Aug. 4, Empire, Bradford, Eng., 6-11.
Howard, Geo. F.—Pastor's, N. Y., 23-28.
Howard and Howard—Electric Park, Balto., 23-28.
Howard, May—Olympic, Chgo., 23-28.
Howards, Dancing—Lakeside Park, Canton, O., 22-28.
Hughes, Mr. and Mrs. Gene.—Keith's, Boston, 23-28.
Hurd—Shea's, Buffalo, 23-28.
Hyams and McIntyre—Music Hall, Brighton Beach, N. Y., 23-28.
Hyde, Bob and Bertha—Casino, Rye Beach, N. Y., 23-28.
Hyde and Heath—Cedar Point, Sandusky, O., 22-28.
Ingram and Cronin—Hollywood Park, Balto., 23-Aug. 4.
Innes and Ryan—White City, Chgo., 22-28, Lake Michigan Park, Muskegon, Mich., 30-Aug. 4.
Inza and Lorello—N. Y. Theatre Roof, 23-29.
Italian Trio—Henderson's, Coney Island, 23-28.
Ivy, Delma and Ivy—Crystal, Toledo, 23-28.
Jacksons, Three—Brookside Park, Athol, Mass., 23-28.
Jacob's Dogs—Henderson's, Coney Island, 23-28.
Jansen—Four Mile Creek, Erie, Pa., 22-28.
Johnson, Billy—Southern Park, Pittsburgh, 23-28.
Johnson, Carroll—Temple, Detroit, 23-28.
Johnston, Davenport and Lodella—Proctor's, Albany, N. Y., 23-28.
Jennings and Renfrew—Phillip's, Richmond, Ind., 23-28.
Jewell's Manikins—White City, Chgo.—indefinite.
JOHNSTONS, THE MUSICAL—Alhambra, London, Eng., 2-Sept. 8.
Jolly and Wild—Central Park, Allentown, Pa., 23-28.
Jones and Hite—Keith's, Phila., 30-Aug. 4.
Jones and Sutton—Athletic Park, Buffalo, 23-28.
Jordan and Harvey—Pavilion, London, Eng.—indefinite.
Josselyn Trio—Sohmer Park, Montreal, Can., 23-28.
Karabanna Japs—Eden Musee, N. Y.—indefinite.
Karno, Fred—Proctor's 23d St., 23-28.
Keife, Zena—Rocky Point Casino, Prov., R. I., 23-Aug. 4.
Kelly, Dan and Reesie—Maj., Chgo., 23-28.
Kelly and Kent—Orph., 'Frisco, 22-Aug. 4.
Kenfield, Mildred—Rocky Point, Prov., 22-28.
Kenton, Dorothy—Avon Park, Youngstown, O., 23-28.
Kessell's Dogs and Cats—Ontario Beach, Rochester, N. Y., 23-28.
Kingsland, Fisher and Mason—Hillside Park, Newark, N. J., 23-28.
Klein and Clifton—Britannia, Ottawa, Ont., 23-28.
Klein and Klein—Rocky Springs Park, E. Liverpool, O., 22-28.
Klein, Ott Brothers and Nicholson—N. Y. Theatre Roof, 23-29.
Kleist, Paul—Fontaine Ferry, Louisville, 23-28, East End, Memphis, Tenn., 29-Aug. 4.
Kohler and Marion—Casino, Ontario Beach, Charlotte, N. Y., 23-Aug. 4.
Koppe and Koppe—Savin Rock Park, New Haven, Conn., 23-28.
Kratons, The—Henderson's, Coney Island, 23-28.
Kriesel's Animals—Park, Gloversville, N. Y., 23-28.
Kurtis and Busse—Valley, Syracuse, N. Y., 23-28.
La Adelia—Godfrey's, Grand Rapids, Mich., 22-28, Riverside Park, Saginaw, Mich., 29-Aug. 4.
La Clear and Bowen—Wonderland Park, Revere Beach, Boston—indefinite.
La Freno—Al-Tro Park, Albany, N. Y., 23-28.
La Mount and Paulette—Bijou, Galesburg, Ill., 23-28.
La Tell Brothers—Sans Souci, Chgo., 22-28.
La Vern and Cross—Atlantic Garden, N. Y., 23-28.
La Vine, Ed—Fontaine Ferry Park, Louisville, 23-28.
La Zelle, Edward—Bijou, Lansing, Mich., 23-28.
Lambert, Maud—Metropolis Roof, N. Y., 23-28.
Lancaster, Tom—Lake Compounce, Southington, Conn., 23-28, Casino, Rye Beach, N. Y., 30-Aug. 4.

(Continued on page 13.)

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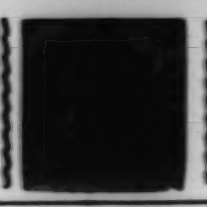

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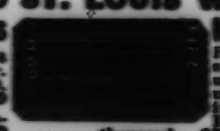

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